

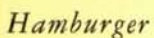
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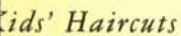
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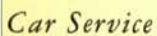
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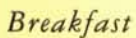
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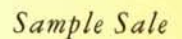
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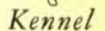
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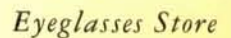
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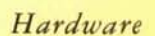
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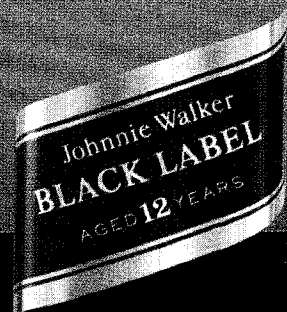
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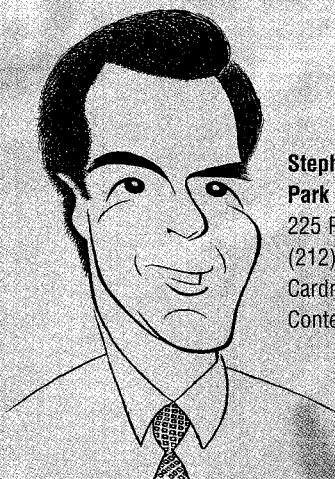


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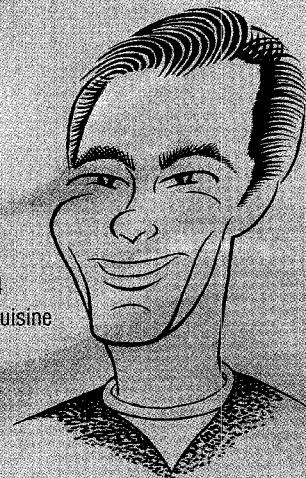


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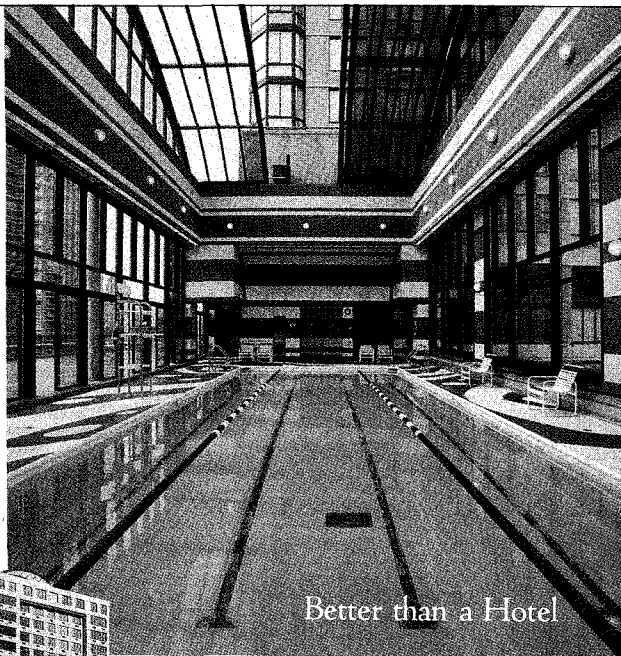
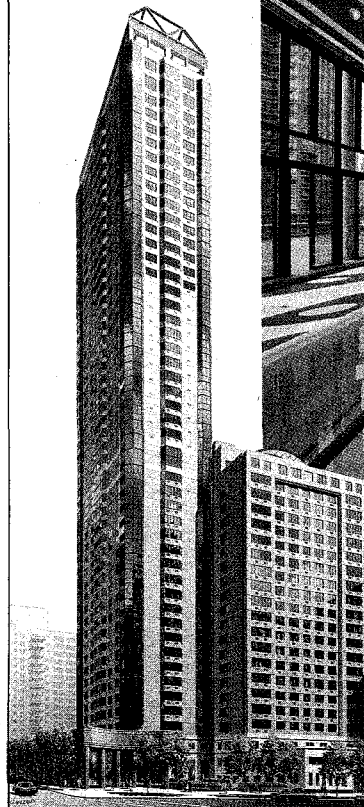
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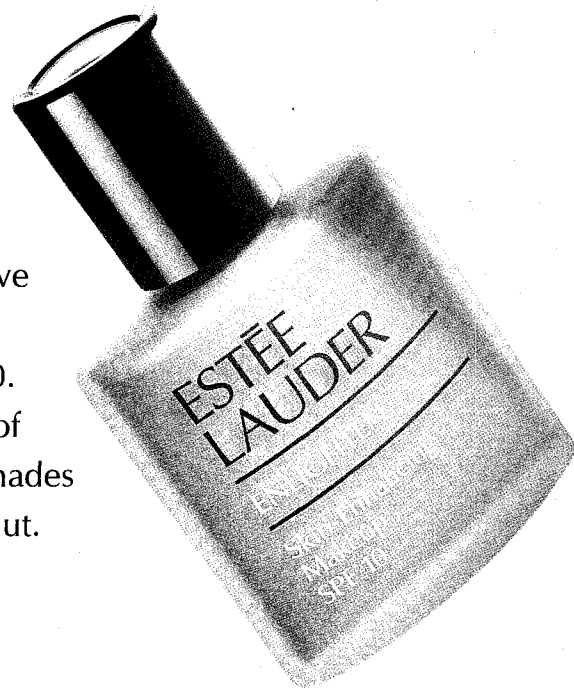
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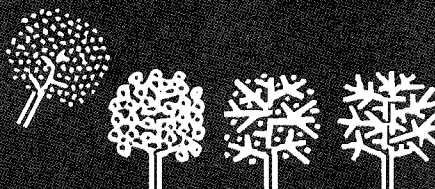
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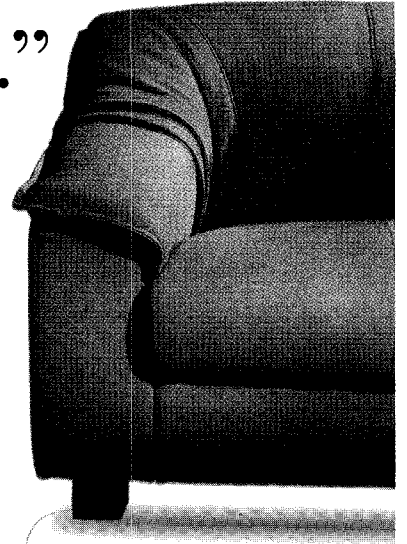
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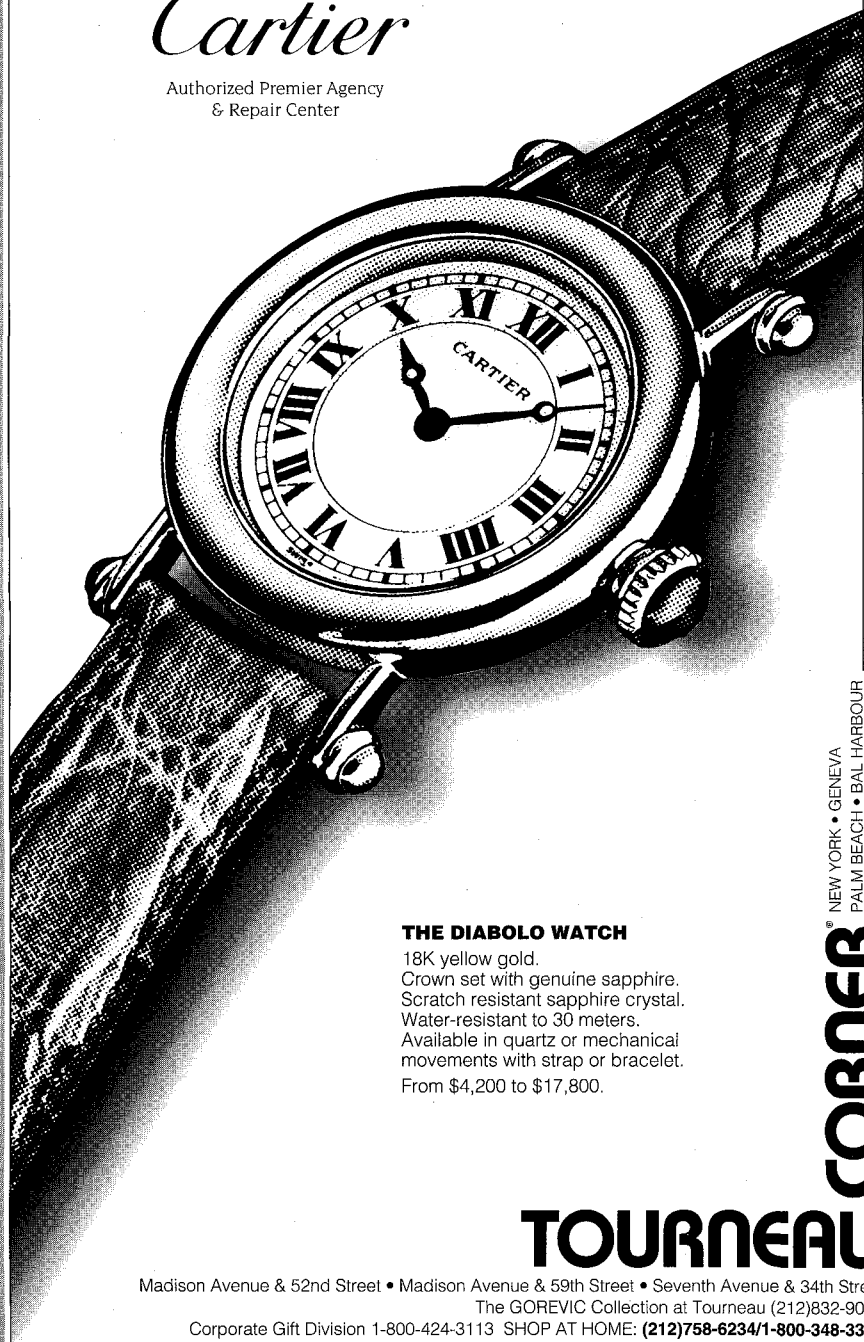


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LETTERS APRIL 17, 1995

From the Front Lines

I AM A NEW YORK CITY PHYSICIAN specializing in HIV/AIDS. Recently a patient showed me an article by Craig Horowitz ["Has AIDS Won?," February 20], which had terrified him. Saying that if protease inhibitors "fail, there are no other drugs in the pipeline" is both frightening to patients and inaccurate. There are several other types of promising anti-viral drugs in early development. And there is an immune-stabilizing drug, naltrexone, which is already available (it's licensed by the FDA for the treatment of heroin addiction and alcoholism) and in use by several thousand people.

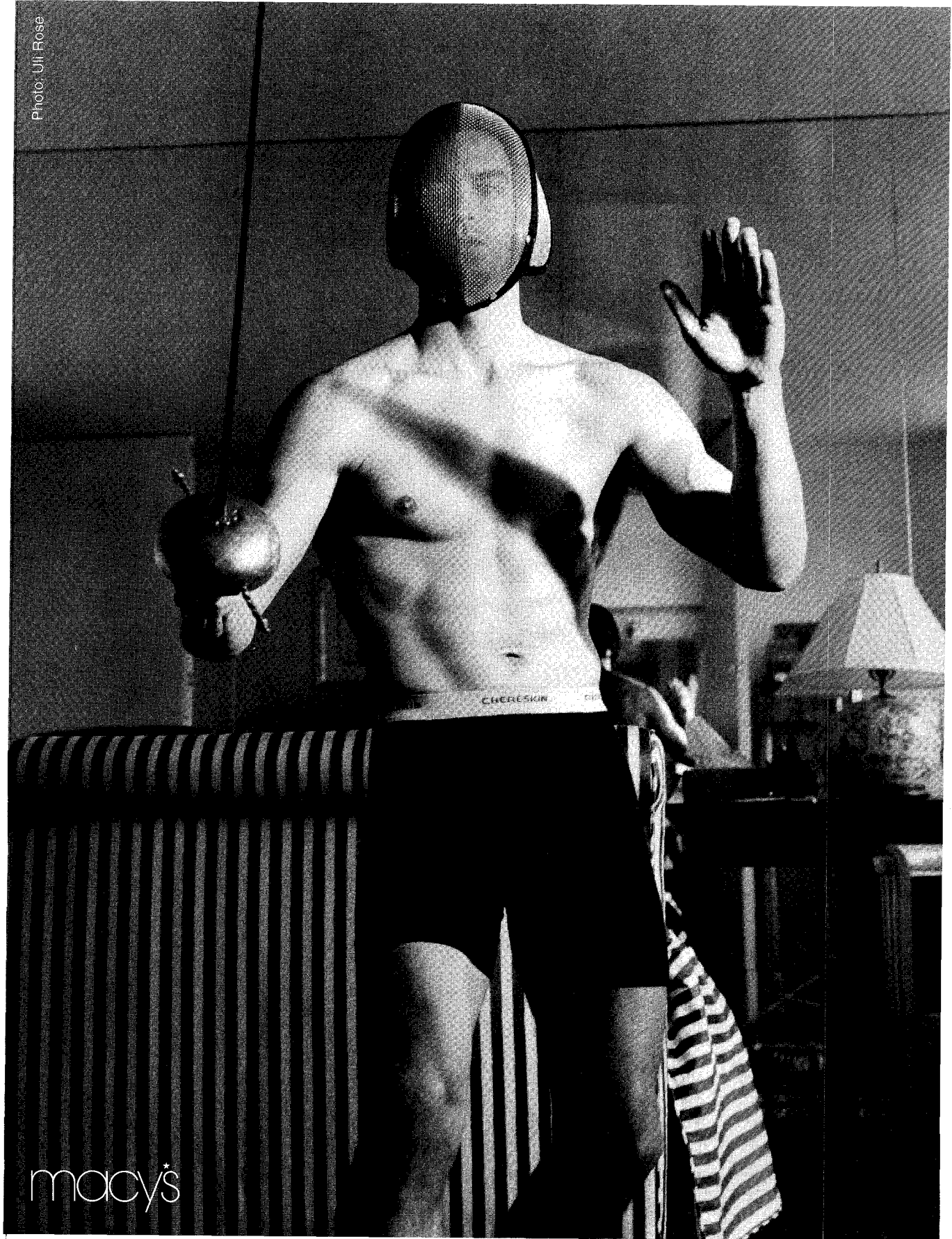
In the two studies I have led, my findings have been that naltrexone, when taken in the 3-mg. dose, has completely stopped the progression of the disease and the decline in the immune system in 85 percent of patients who take it consistently. It has no side effects. More important, development of resistance to naltrexone does not occur. Some patients in my private practice have had stable immune systems (with regard to T4 numbers) for as long as seven to eight years. This inexpensive, currently available treatment, used in conjunction with good medical care and appropriate drugs to prevent opportunistic infections, can keep most people with HIV alive and well until effective, new anti-viral drugs provide the basis for a slow cure.

Bernard Bihari, M.D.
MANHATTAN

AS A MEMBER OF THE MEDICAL COMMUNITY who has cared for HIV patients over the past years, I thank you for your insightful article on the state of our battle with the disease. But Craig Horowitz only touched on the fact that the life span and quality of life of a person infected with HIV has greatly increased as a result of the tremendous strides made in preventing opportunistic infections like pneumocystis, tuberculosis, and MAI. Just because we cannot completely eradicate HIV doesn't mean there is no point in seeking testing or medical treatment. Those who don't know they have HIV infect others and eventually die of infections that could have been prevented.

Letters may be edited for space and clarity. They should be addressed to Letters to the Editor, New York Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. Please include a daytime phone number.

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LETTERS

The article did not address the importance of epidemiological strategies in dealing with the spread of HIV when they may be our only hope of stopping the virus. Basic elements in fighting any epidemic are case identification, prevention of spread, and education. HIV is probably the only epidemic that we have not approached as an epidemic from a public-health standpoint. In terms of case identification, voluntary testing with informed consent, which is not required in other infectious diseases, such as tuberculosis, syphilis, and herpes, has made the rate of identification of HIV-infected patients move at a snail's pace, while the actual infection rate has been jumping, harelike, by leaps and bounds.

You have so far covered the AIDS war from the top. Come and see what it's like down in the trenches. If you talk to our patients and their families, you wouldn't give up hope. For them, life is precious. For their sake and for the sake of future generations, we cannot surrender to disillusionment, incompetence, and frustration.

Ma. Lourdes de Asis, M.D.
 THE BRONX

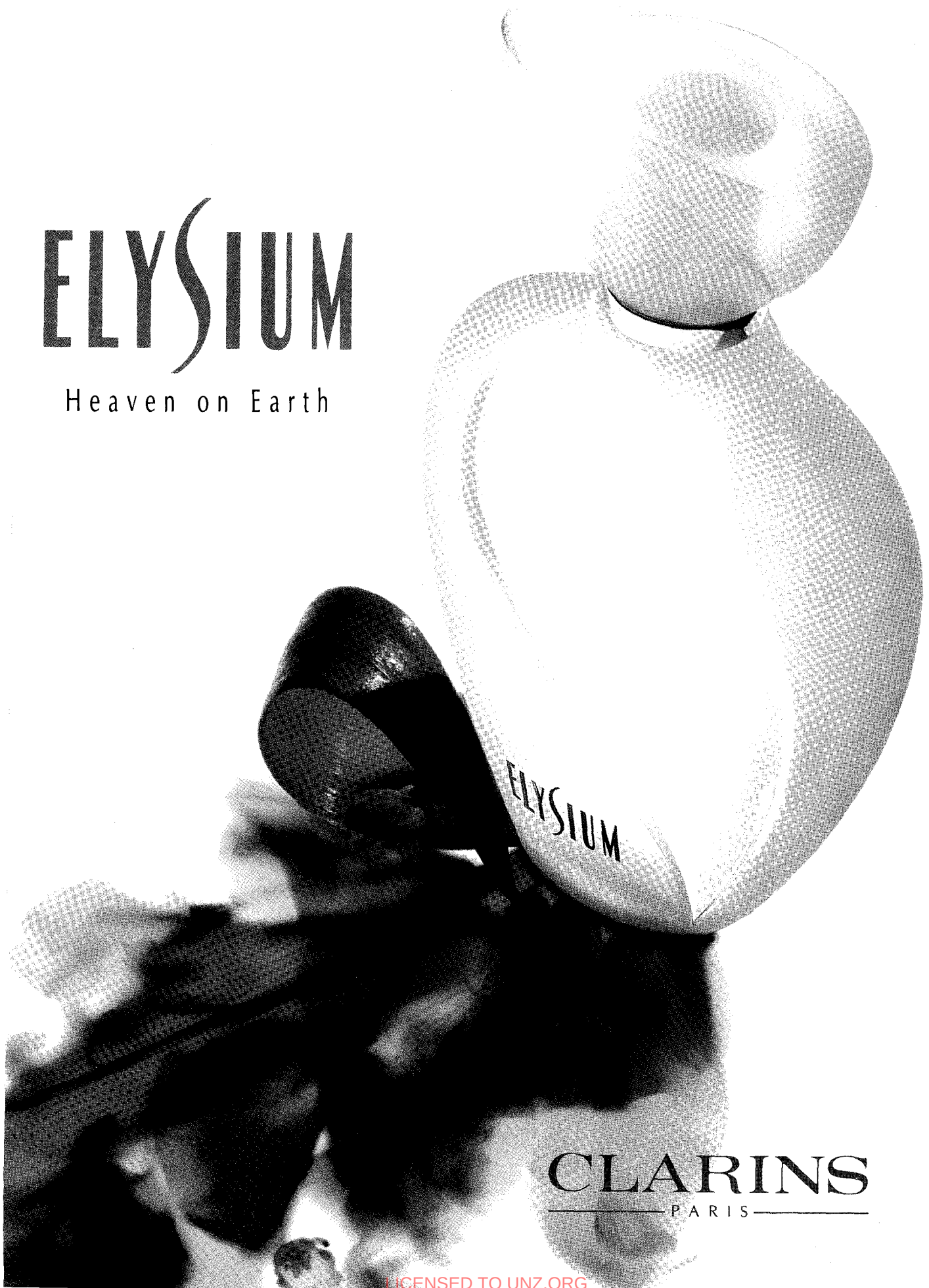
"HAS AIDS WON?" OMITTED ONE IMPORTANT area of AIDS research: psychiatry. Research done in New York City has found that, contrary to initial expectations and despite demoralization over the length of the epidemic, most people do not become depressed upon learning they are HIV-positive. HIV-positive New Yorkers who do develop depression can get free, effective, and confidential treatment with brief antidepressant psychotherapies at Cornell Medical College (746-3921), or with antidepressant medication at the New York State Psychiatric Institute (960-5762). In this arena, we are winning—not HIV.

John C. Markowitz, M.D.
 The New York Hospital—
 Cornell Medical Center
 MANHATTAN

AS THE DIRECTOR OF THE BEHAVIORAL Medicine AIDS Program at Deaconess Hospital in Boston, I question the purpose of Craig Horowitz's article. Such a doom-and-gloom piece has certainly dashed the hopes of people living with HIV disease. It is articles like this that cause people to become depressed and anxious, which in turn has a deleterious effect on the immune system. There is no cure for AIDS right now—that is true. But Horowitz negates the brilliant work of physicians and scientists that has enabled people to live longer with the virus. The article ignores behavioral-medicine approaches, such as relaxation techniques, nutrition, exercise, and cognitive therapy. Research has demonstrat-

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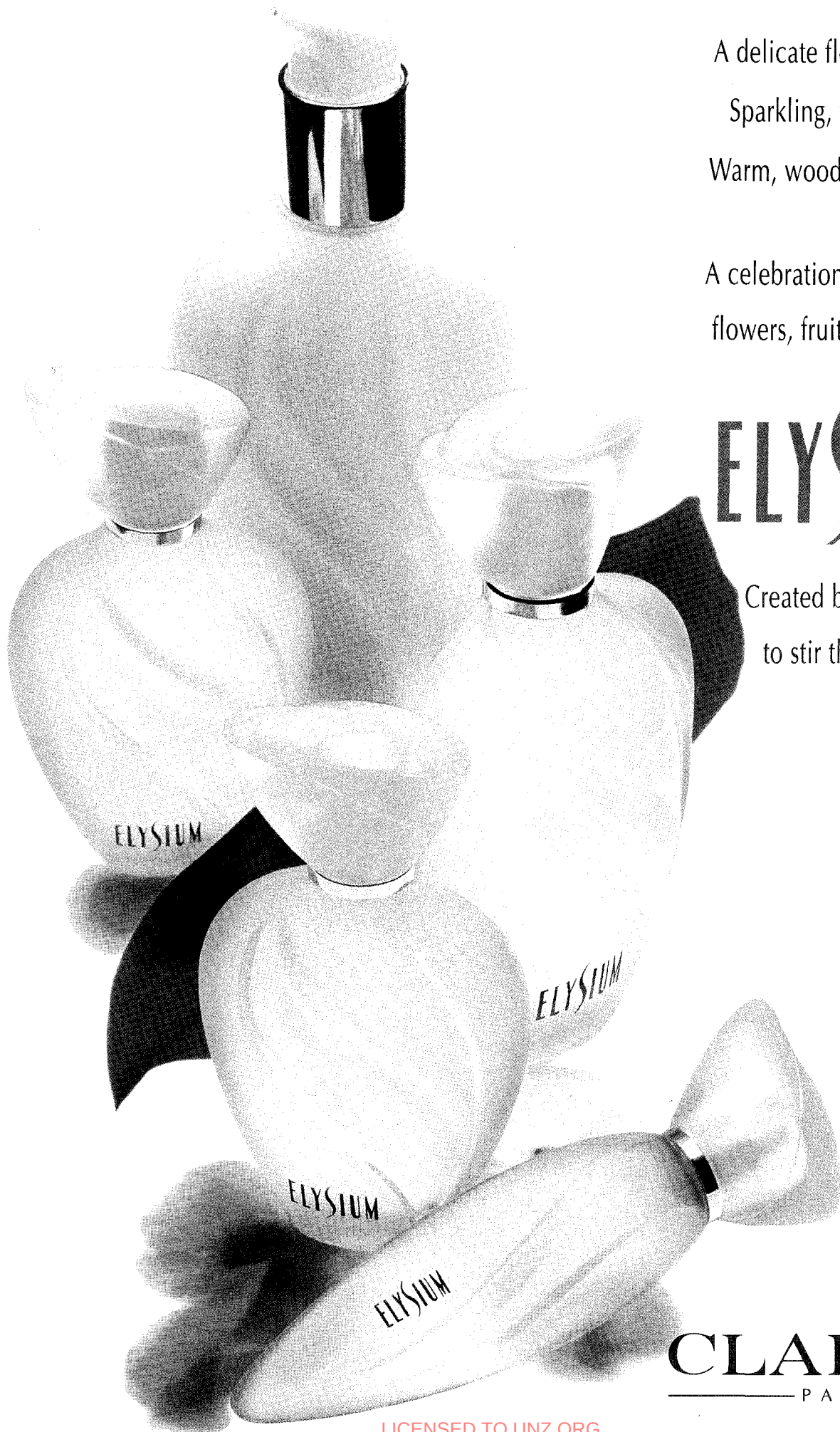
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LETTERS

ed that these techniques can bolster immune functioning. Lastly, I have attended many of Martin Delaney's Project Inform community meetings. He always talks about hope, whether it comes from new drug protocols or alternative medicines. To portray Martin as part of the doom-and-gloom picture seems very skewed. I suggest that Horowitz become acquainted with more of the long-term survivors of HIV—those who have been infected for ten to fifteen years—so that he sees the whole picture.

Ann Webster
Deaconess Hospital
BOSTON, MASS.

CRAIG HOROWITZ STATES THAT "AMONG heterosexuals, AIDS is something rarely discussed outside public-service announcements on MTV." I am a 32-year-old, white, upper-middle-class heterosexual female. Despite the fact that we rarely watch MTV, my peers and I are very concerned about AIDS, both in relation to ourselves and to higher-risk groups. Most of my single friends have been tested for HIV, and it is certainly a topic of discussion before having sex with a new partner. Many heterosexuals, myself included, have been active in fund-raising for AIDS through such annual events as the GMHC-sponsored Dance- and Walk-A-Thons.

Clare L. Garfield
MANHATTAN

Mouthing Off

CONTRARY TO WHAT YOUR MARCH 6 "Intelligencer" item ["No More Time for Mouth2Mouth?"] says, *Mouth2Mouth* had the highest level of product satisfaction of any start-up magazine in the history of Time Inc. Ventures. In fact, our 54 pages of ads in the second issue (five from Nike alone) foreshadowed what's been an enormous demand from advertisers based on editorial content and promising newsstand sales. Our talented staff has seen their work licensed by many of the top magazines around the world. The Shaquille O'Neal/Cindy Crawford premiere-issue cover story has run in French and Italian *Max*, British *Elle*, and Australia's *Who Weekly*. Additionally, our groundbreaking supermodel/superhero second cover shoot—a joint effort with Marvel Comics and photographer Matthew Rolston—has appeared on many international covers, including that of *The Tallar* in Great Britain.

Oh, and just recently, I noticed the artwork for the Chris Farley layout I commissioned for our August/September 1994 issue reprinted on your very own *Saturday Night Live* cover [March 13].

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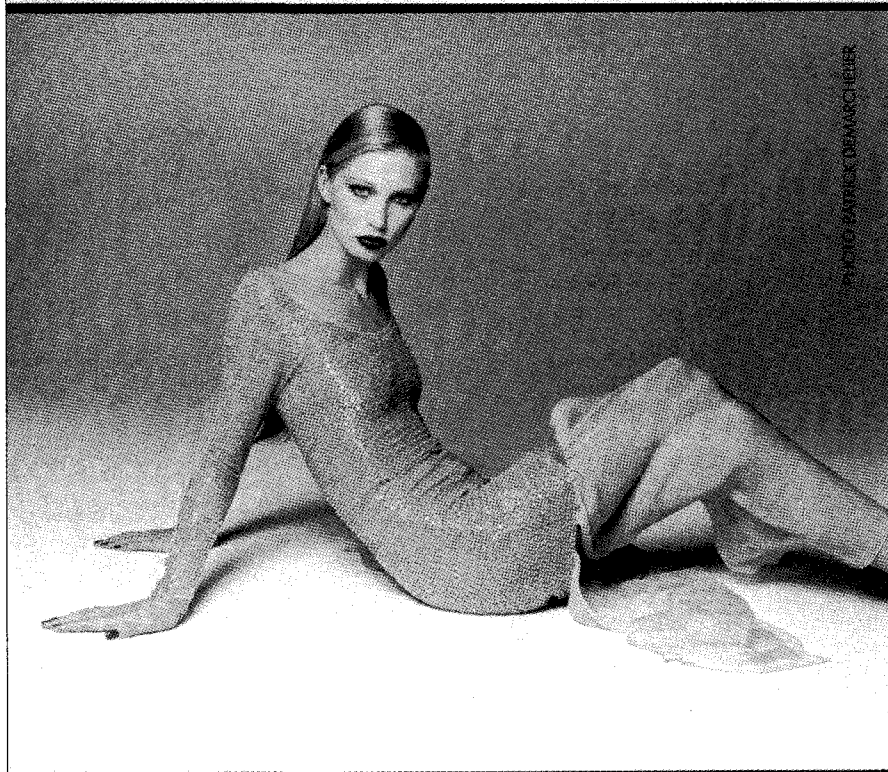
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LETTERS

So I guess *Mouth2Mouth*'s influence has extended to *New York*'s front door—not bad for a “fledgling teen magazine,” as the usually intelligent “Intelligencer” put it. I’m terribly flattered.

Angela Janklow Harrington
 Editor-in-Chief, Mouth2Mouth
 BEVERLY HILLS, CALIF.

Pecking Orders

AN “INTELLIGENCER” ITEM CONCERNING Tony Peck and his wife, Cheryl Tiegs [“Not a Model Marriage; St. Who?,” March 27], reported that “friends of the couple say that Peck’s chronic substance-abuse problem is the reason for their split.” Tony has *had* a problem. But today he is in recovery with nearly a year of sobriety behind him. His real friends—and we—know this and are extremely proud of his achievement. Everyone who has fought this battle knows that succeeding takes not only courage and determination but also the support and understanding of family and friends.

We are enclosing a recent clipping from *Variety* (March 17, 1995) reporting on the sale of a script written by Tony and his partner to Universal Pictures. His success in a highly competitive industry clearly reflects someone who is moving ahead positively in his life.

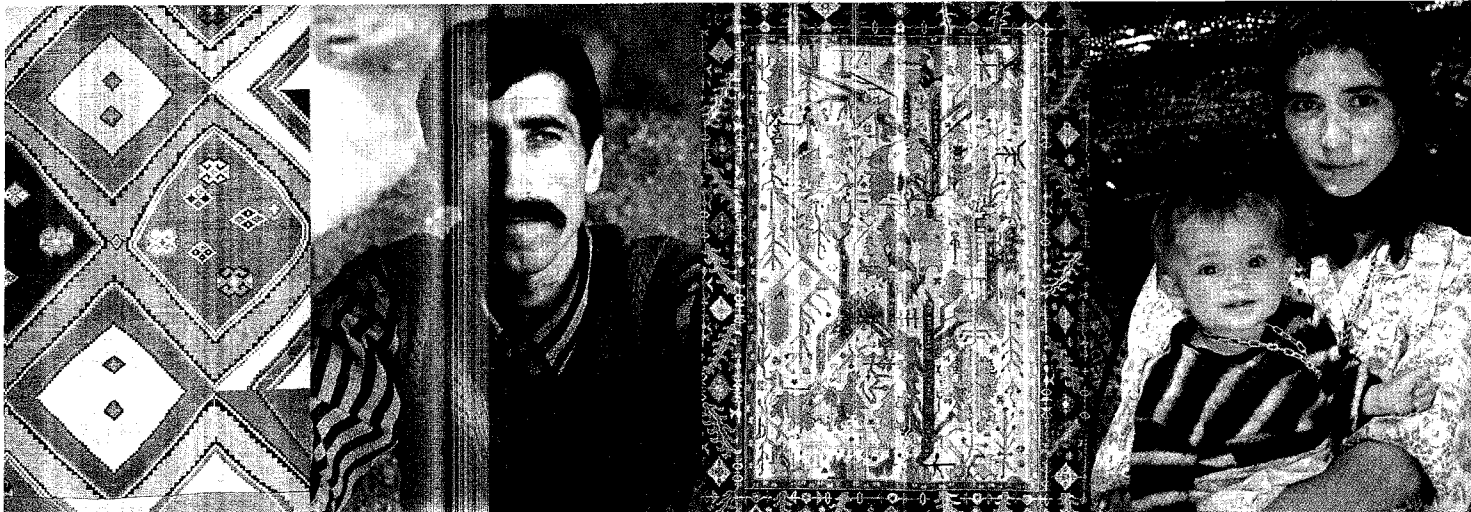
Veronique and Gregory Peck
 LOS ANGELES, CALIF.

She Said, She Said

I WISH TO TAKE ISSUE WITH THE TOO EASILY offended women who wrote to complain about David Denby’s “sexist” review of *Little Women* [“Letters,” February 6]. One of the many strong points in Denby’s consistently intelligent reviews is his always respectful take on women in film. In no way did I find his review of the film negative. He did suggest that the movie could have been improved with a shot of male energy to balance the female, but he has also and with greater frequency bemoaned the lack of any female point of view in “male” movies. I think Denby is smart enough to know that there aren’t really male and female movies, only good and bad ones. *New York Magazine* should be proud to have a critic as intelligent and passionate as David Denby.

Carolyn Kostopoulos
 MANHATTAN

Correction A photo caption in the “Gotham” section (“The Scene: The Great White Way,” April 3) misidentified the man pictured with Magic Johnson at an AIDS benefit. It was Jonathan Tisch, not his brother, Steve, as was stated.

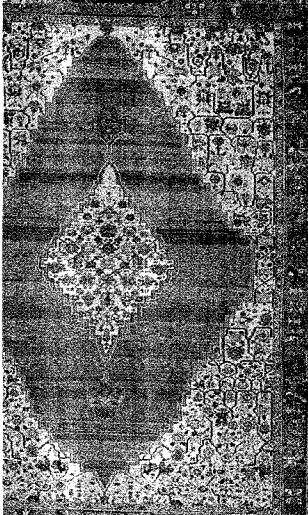
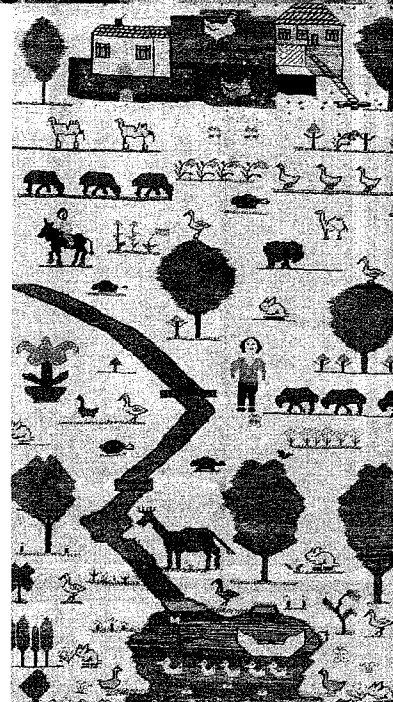


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INTELLIGENCER

ROGER AND SHE: A FIRST FAMILY FEUD?

Have you ever wondered what it was like growing up as **Roger Clinton**? Surely not. But whether or not demand for the First Brother's upcoming opus, *Growing Up Clinton*, turns out to be underwhelming, one person who should rustle up a copy is his sister-in-law, **Hillary**. Fast becoming the nation's favorite punching bag, the First Lady is about to take a few more shots from Roger, who may still be peeved that while Hillary's brother Tony got to exchange his vows at the White House last year, Roger and his pregnant lover made do with a Dallas arboretum. Recalling his first meeting with the future First Lady, the author—no stunner himself, let it be said—says his

ALL BETTES ARE OFF AT DISNEY

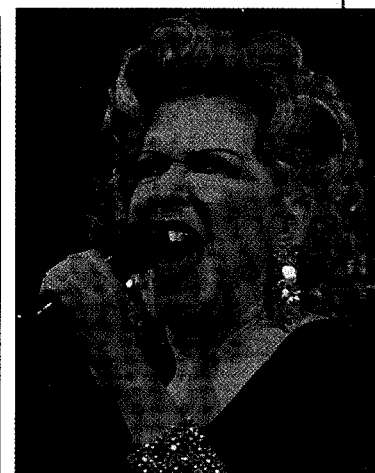
Bette Midler's career at Disney started off like *Cinderella*, but it's ending up more like *The Nightmare Before Christmas*. Now that her long-standing relationship with the studio has reached a breaking point, sources say, Midler is preparing to boogie-woogie off to MGM. Bonnie Bruckheimer, who heads up Midler's All Girl Productions, producer of the recent non-Bette Disney hit *Man of the House*, confirms that the star—whose eighties comedies *Down and Out in Beverly Hills* and *Ruthless People* put **Michael Eisner**'s Disney on the map—is working with screenwriter Leslie Dixon on an MGM feature called *That Old Feeling*. That news certainly won't please Eisner, since Dixon was also the author of *Outrageous Fortune*, one of Midler's biggest Disney successes. Sources close to Midler say her unhappiness with Disney was exacerbated by the \$20 million two-picture deal Eisner just signed with **Whoopi Goldberg**. At the same time, Midler's own Disney projects—films about the Shirelles and, oddly, the life of **Lainie Kazan**, never came to fruition. And her last film with the company, the disastrous *Hocus Pocus*, did nothing to increase her clout.

reaction was "shock. Hillary didn't fit my definition of particularly attractive," he writes. "She wore Coke-bottle glasses, and her hair was braided."

Roger also depicts his future in-law as snobbish and insensitive. "You get along with Hillary about as well as Hillary wants you to get along with her," he writes. "Hillary came from a different culture, from a different society. Her family, she later told my mother, didn't have a crisis every few days." The book, out this July, won't be the only chance to hear Roger Clinton's saga. Following in the bare footsteps of another dysfunctional presidential memoirist, **Patti Davis**, Roger will be conducting a Learning Annex seminar the same month to discuss his revelations. Maybe they can take the show on the road.

NORMAN & FRANCES: ALL IN THE OFFICE

After years of fighting, and one of the ugliest divorces in Hollywood history, it didn't seem like the names **Norman** and **Frances Lear** would be linked in anything other than an acrimonious sentence. But a few months ago, after her menopausal magazine, *Lear's*,



Midler, down and out



Clinton, pillories Hillary

finally sputtered to an end, Frances went shopping for some office space to house her company, Lear Television. She wound up inspecting offices at 59th and Park, not realizing that one of the other tenants in the posh suite was Norman Lear and his Act III Broadcasting. "We explained to her that we had to ask Norman if it was all right," says a source on the premises. Surprisingly, Norman's sole request was that Frances's office be on the opposite end of the floor. While the former spouses have not run into each other yet, Frances has already put her mark on the office décor.

FRANK AND NANCY RAT ON PACK

Finally, evidence that the most Shakespearean of Rat Packers, **Frank Sinatra**, is our era's King Lear. Last week, *Publishers Weekly* reported that **Nancy Sinatra**, the Chairman's daughter, was at work on his authorized biography—her second one, that is. (The first, in 1985, was *Sinatra: My Father*.) But *New York* has learned that her new book will include a lot of the dirt that Nancy left out the first time. The book will reveal for the first time the paternity suit Sinatra fought off before his first marriage, and the fact that his birth certificate read "Francis Albert Sinestra" until 1945. The book may also include a CD of a previously unavailable 1943 Hollywood Bowl concert. "I was looking for someone in [Frank's] inner circle," admits Quay

Hays, owner of General Publishing Group in Los Angeles, who also figures in the story of how Nancy wound up in *Playboy* this month. After Hays reunited her with Hugh Hefner last year at a *Playboy* party, the 54-year-old sometime singer received a surprising offer from Hef to bare all—photographically.

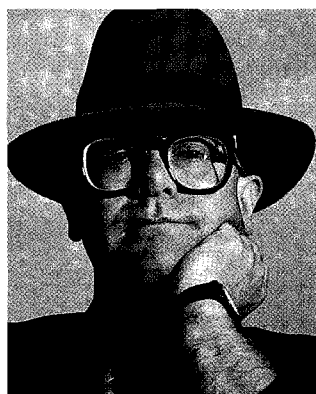
PLAYBOY



Nancy Sinatra, *Playboy* invitation



Kato,
surf's up



Elton,
feeling down

"All the other offices have glass walls, so you can see into the center," says the source. "But Frances insisted on putting in venetian blinds."

THE APPRENTICESHIP OF MAUREEN DOWD

In the two decades she's been at the *New York Times*, **Maureen Dowd** has covered everything from Clint Eastwood to the White House. So it's a bit odd that the *Times* now has her as a "columnist in training"—writing short editorial pieces on less-than-meaty subjects—before she officially begins her op-ed column in July. Still, Dowd seems to be taking it in stride, using her extra time to figure out what she wants to write about. So far, she knows that rather than focusing narrowly on politics, her column will

KATO KAELIN, ACTING AS FAST AS HE CAN

Kato Kaelin may have flopped on the witness stand recently, but he had much better luck with a less stressful TV role. On the same days he was gulping, twitching, and wildly blinking before a national television audience, the so-far failed star of *Cyborg 3* and *Surf, Sand & Sex* was more successfully auditioning for a part in a CBS sitcom pilot called *Cat Island*. The pilot, produced by Hollywood veteran David Sheffield and written by Sheffield's wife, Cynthia Walker, is set in a New Orleans cat-food factory. Kaelin was offered the part—described in the script as Surfer Dude—the same week he delivered his testimony. "He was totally prepared," says Walker, "and professional. He didn't speak in that odd staccato he used on the stand." The cast and crew were genuinely surprised to see Kaelin crash on the stand, says Walker, because he seemed so cool in their presence. "He shook hands with everyone in the room," she adds. "He was charming." The question now is whether Kaelin will go on to perform in the live stage presentation of the pilot—which is open to the public—April 11 and 12 at CBS studios. "His agent wants him to take it," says Walker, "but his business manager wants more money."

shuttle regularly between New York, Washington, and, of all places, Hollywood. In the meantime, she's also trying to come up with a name for it. "I won't spend much time on it," she says. "Whenever they've asked me to come up with a snappy title, they always ended up going with something like 'The Scene' or 'A Journal.' My friend **Jane Mayer** suggested I just adapt the name of **Anthony Lewis's** column." *A Broad at Home?*

THAT'S WHY THEY CALL IT THE BLUES

Elton John was feeling down the morning they were to shoot the cover of the current issue of *Interview*. He arrived at 11 A.M. and almost immediately started asking for editor **Ingrid Sischy**. "Where's Ingrid?" he wanted to know. His publicist, Sarah McMullen, reminded him the *Interview* editor-in-chief wouldn't be arriving until one. But Elton just couldn't hang on that long—he went back to his hotel at noon and told McMullen to cancel his interview. Sischy faxed the singer—she knew what it's like to feel down, but she was depending on him. John agreed to talk, but Sischy

was still without a cover shot. Working her fashion filofax, she reached out to Gianni Versace, who gave her a Richard Avedon photo from his latest ad campaign, featuring John and model Kristen McMenamy. "This wasn't a case of a prima donna," Sischy now says. "This was a guy who was hurting. He said, 'The monsters stay inside you.' And he couldn't do the things he used to do to feel better. He's learning new ways



Sischy,
photo finish

to deal with them."

PAGIN' CAJUN; COWLINGS'S PEN PAL

DON'T MESS WITH JIM: **James Carville's** follow-up to the best-selling *All's Fair*, a **Mary Matalin**—less Democratic rebuttal to the Republicans' Contract With America, will be in stores in January 1996, just as the election heats up. "We were hoping that Mary would be involved," concedes a source. "But it didn't work out." As with *All's Fair*, Random House and Simon & Schuster will co-publish.

DRIVE, HE SAID: If **A. C. Cowlings** turns out to be the Simpson prosecution team's surprise witness, Los Angeles writer **Montieth M. Illingworth** will watch with interest. Illingworth, author of a controversial Mike Tyson bi-

ography, worked with Cowlings this past winter on his much ballyhooed but ultimately scuttled book proposal. He says the project was on spec and he was never paid. Though Illingworth's proposal attracted immediate interest, Cowlings withdrew when the media picked up on the story. Illingworth says he considers the project dead.

VARIATIONS ON A (HAMBURGER) THEME

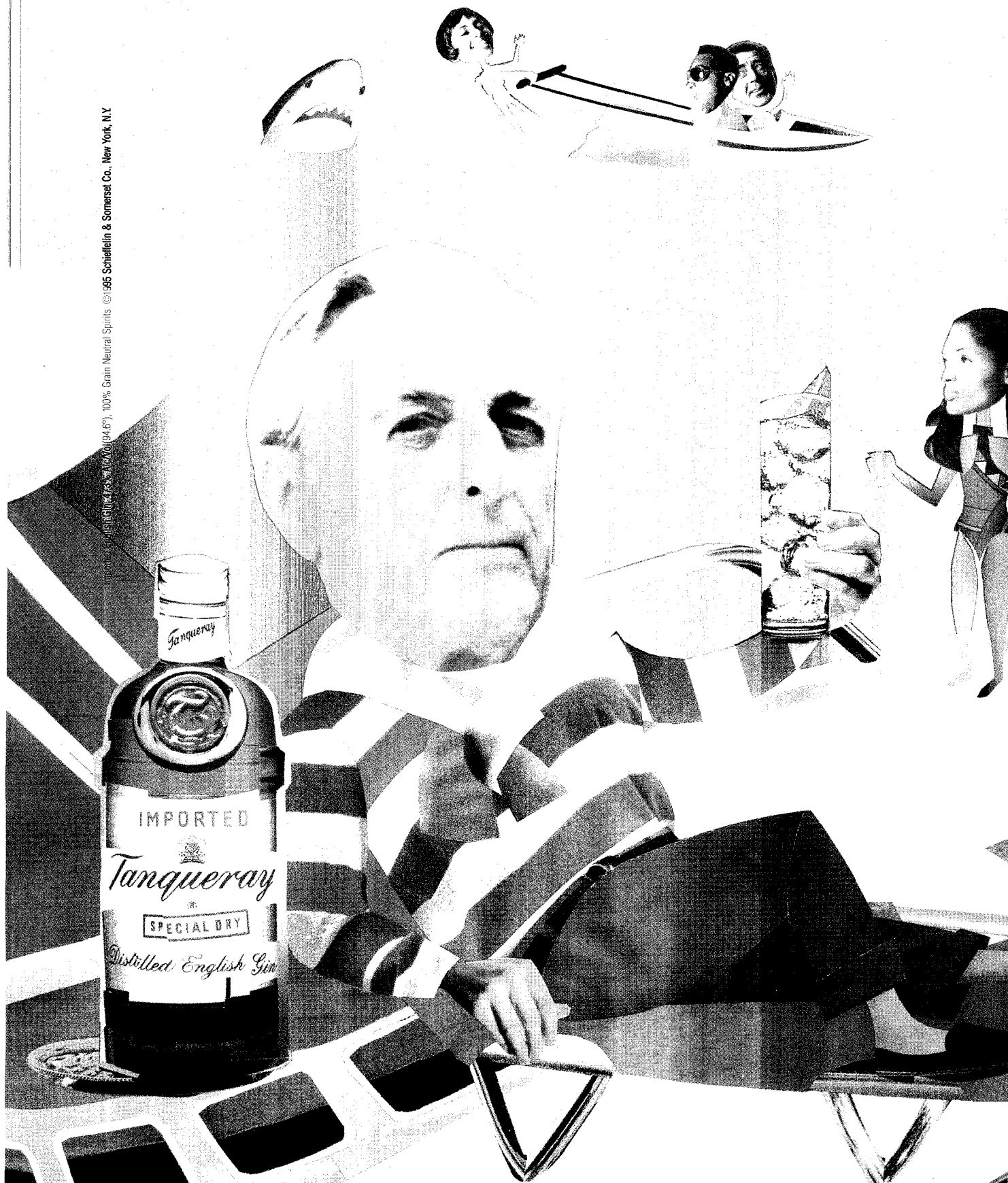
Evidently, nothing succeeds like lowbrow memorabilia and high cholesterol. The success of **Peter Morton's** Hard Rock Cafe continues to spawn celebrity-theme restaurants, a list that already includes Planet Hollywood; the Harley Davidson, Motown, and Fashion Cafes; Dive!; and the House of Blues. Now, quicker than you can say "overpriced tourist trap," yet another one may be headed to West 57th Street. Phantoms, a sort of Soft Rock Cafe, U.K. division, is the brainchild of **George Michael**, **Phil Collins**, U2's **Bono**, and **Slim Jim Phantom**, the former Stray Cats drummer, who is lending his nickname to the venture. The group is talking to Jake Panayiotou, owner of London's Brown's disco, about handling financing and the menu, sources say. **Sting** and **Elton John** may sign on as well. If it takes off, Phantoms will operate according to the same profit-sharing arrangement that Schwarzenegger et al. have at Planet Hollywood, reports a source—but with an extra philanthropic twist. Profits may be divvied up among their favorite charities.



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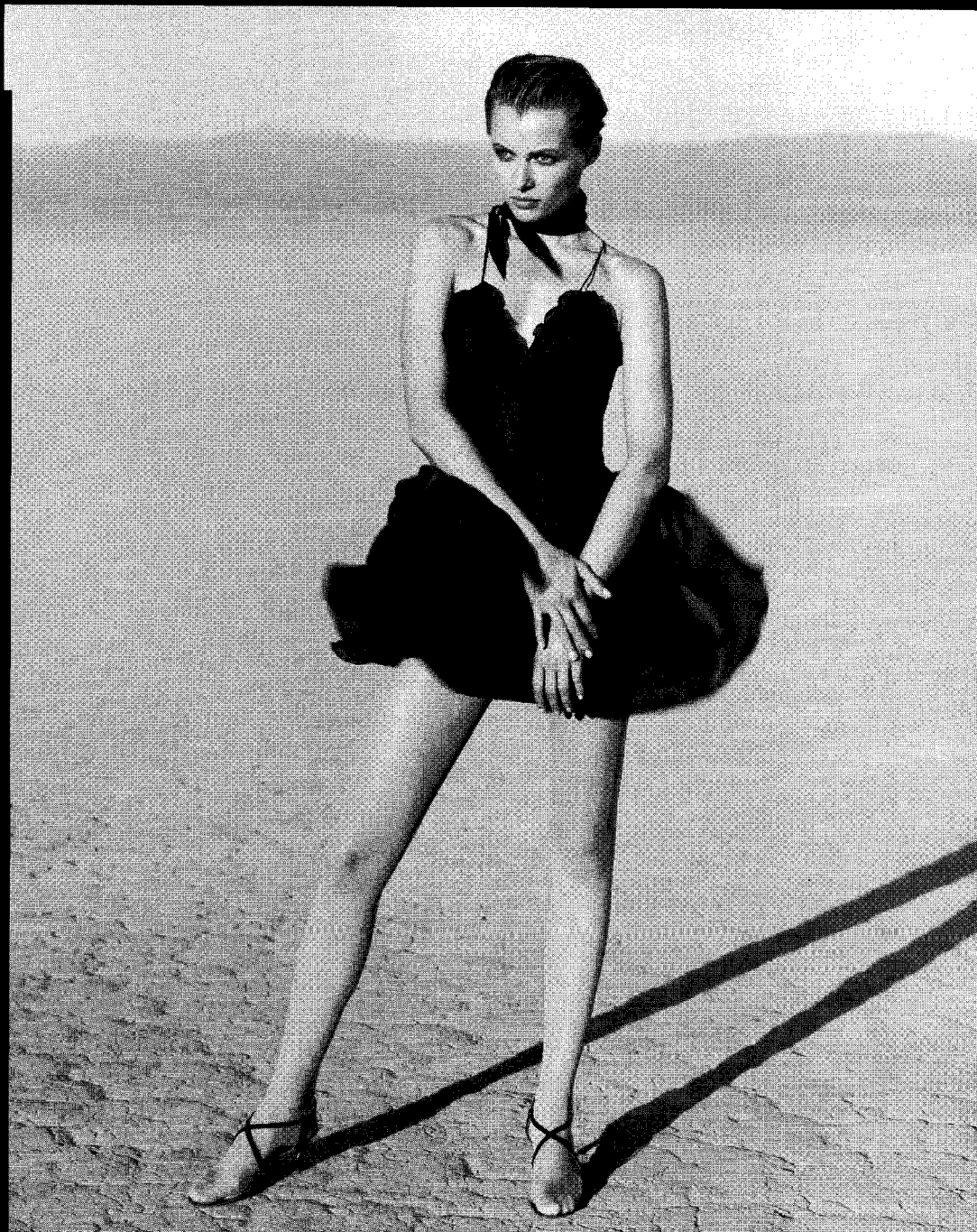
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GOTHAM

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THE FRONT PAGE

Why Sports Matter

Where have you gone, Phil Venturino? In the replacement baseball players, we finally had men who played the game for the right reasons, for the pure love of competition, to put bread on the table. They were lunch-pail guys who

rolled up their shirtsleeves and went to work. They did what was asked of them and didn't complain.

But now, much like in *Field of Dreams*, when the legends of yore walked back into the cornfields whence they came, baseball's replacement players have stuffed the Ultra Slim-Fast back in their duffels and shimmered magically off, leaving us with the same old tawdry spectacle of greed and venality that is organized baseball, and a gnawing emptiness.

The nation always needs to turn its lonely eyes to something—that was Paul Simon's last insight. Proving Simon's theory once again was *The New York Times Magazine* a week ago, in a cover story by Robert Lipsyte screamingly titled WHY SPORTS DON'T MATTER ANYMORE.

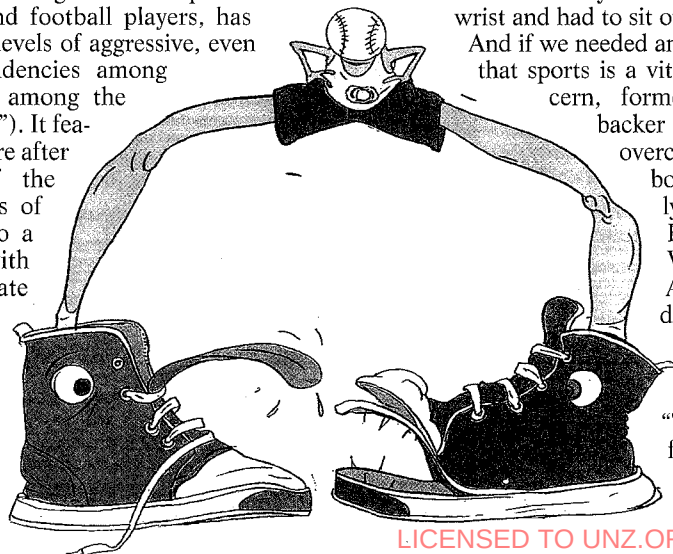
Lipsyte went about the sad but necessary business of showing why our eyes would be lonely forever after, and why that might even be good for us. The piece was artfully fattened with lardons of qualification ("Perhaps sports were never anything more than a dreamland for the fan") and judiciously sauced with expert testimony ("J. Morrow, a psychology professor at Iona College who tests professional baseball and football players, has found higher levels of aggressive, even antisocial tendencies among athletes than among the general public"). It featured caricature after caricature of the sports legends of yore, rising to a fever pitch with this passionate denunciation of the professional sports consumer: "What traditional sports

fans really want is to wallow in a sweaty Oz where a man can avoid his family in a socially acceptable bliss-state."

Ouch. Such stinging verbiage directed at louts who unconscionably lounge on sofas watching grown men play a boy's game: It's the *New York Times* version of trash talk. If you said that sort of thing to Patrick Ewing—a gentleman, by all accounts—he'd likely take you out and thrash you.

Luckily, events in the real world kept traditional and not-so-traditional sports fans safely on their couches and away from Lipsyte, whose damning article appeared on a day when Connecticut's (somewhat unfortunately named) Lady Huskies capped their undefeated season with a dramatic, come-from-behind victory over Tennessee, in what was perhaps the most-watched women's basketball game in history. For weeks, the return of the prodigal Michael Jordan had dominated the sports pages, culminating in a near-mythic 55 points against, sadly, the Knicks. And last Monday night, UCLA actually won it for the Gipper, soundly defeating bigger, meaner Arkansas even after point guard and team leader Tyus Edney sprained his wrist and had to sit out.

And if we needed any other evidence that sports is a vital, evolving concern, former Giants linebacker Lawrence Taylor overcame several early body slams to finally tackle-pin Bam Bam Bigelow in WrestleMania XI. Asked if he would do it again, Taylor responded, like a true sportsman, "There's a price for everything."



GANGSTA WHALE SONGS "It's not just the rap. *Musica Latina* is actually the No. 1 most-

stolen category, and New Age is up there, too. Yanni is, like, the most-stolen artist."—An employee at Sam Goody on 42nd Street, which wraps only selected high-theft cassettes (including the entire rap section) in electronically monitored plastic cases



ART OF O.J. "Trial sketches are becoming extinct because of electronic coverage. This is definitely valuable stuff. Twenty

years from now, sketches of the John Gotti trials or Leona Helmsley are the

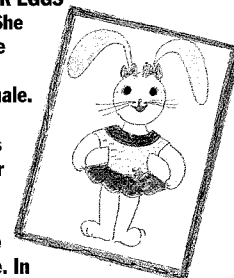


type of things that would be auctioned, because there's a limited number, only one of each sketch. Each one is an original."—A spokeswoman for the Museum of Television & Radio, on why it is mounting an exhibition of courtroom sketch art

WHERE PASSOVER EGGS

COME FROM "She works out at the gym. She's an empowered female. She comes into people's houses during Passover and Easter and does good deeds, like take out the garbage. In

later sequels, we're going to talk about how she sneaks through the security system." —Nancy P. Ross, creator of the new "interdenominational" children's-book character Matzo Bunny





Dr. Ronald Wood's monkeys.

Science

NYU HAS A CRACK-SMOKING MONKEY ON ITS BACK

SELENA, IN HER SAILOR SUIT, AND BUSTER, in his overalls, tumble and wrestle around the nursery, tossing stuffed toys about, not looking much like medical experiments. The rambunctious chimpanzee toddlers, two of the 500 chimps and monkeys housed at the Laboratory for Experimental Medicine and Surgery in Primates, seem happy enough here. And the rest of this NYU-owned facility, while certainly not an ideal habitat, contains none of the dark, horrifying images often associated with animal research. Nowhere at LEMSIP can you find row after row of cages containing disoriented, crack-smoking monkeys, for example.

To see that, you'd have to travel about a mile up the road, to the Institute of Environmental Medicine, another NYU lab. It's unlikely you'd get in, though. When animal-rights activists traveled to the Sterling Forest, New York, institute to protest the monkey-crack experiments last November, they were turned away. When they moved their protest down the street, Dr. Jan Moor-Jankowski, the 71-year-old founder of LEMSIP, invited them to tour his facilities. He served them coffee and cookies.

Moor-Jankowski has an open door policy, while Dr. Ronald Wood, who runs the monkeys-on-crack experiments, has been selective about showing his lab ever since a 1991 *Village Voice* article quoted him as saying, "Value? Everyone always asks about value, human applicability. Whatever happened to intellectual curiosity?" Moor-Jankowski is consequently considered among the "best of the bad" by animal-rights

activists, while Wood's research is featured in anti-vivisection fund-raising materials.

It should not be surprising, then, that the NYU Medical Center would want to dissociate itself from one of these laboratories. It's odd, though, which one it chose.

"It doesn't connect with any of the basic research going on here," said NYU spokesman Dan Perkes,

explaining why the university has decided to sell off LEMSIP—which was instrumental in developing a vaccine for hepatitis B and is currently studying vaccines for AIDS—while continuing with the federally funded animal addiction experiments, which have discovered, among other things, that smoking crack is bad for monkeys.

"[We] fit in their overall program for 28 years," Dr. Moor-Jankowski responds. "Why all of a sudden everything has changed?" The Polish-born, Swiss-trained researcher has a theory. Last August, he says, he resigned from a university oversight panel in protest of the crack experiments. Six days later, he learned that NYU was telling people that LEMSIP was no longer considered part of the Medical Center.

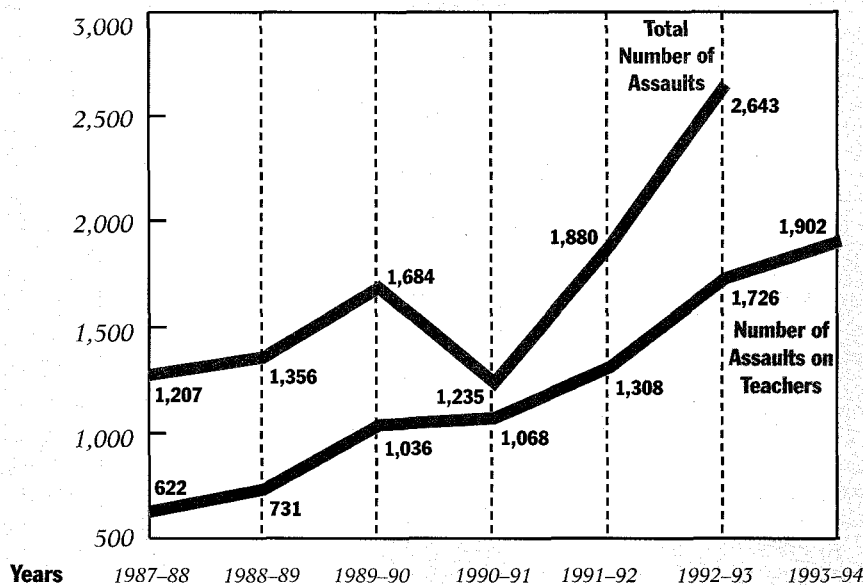
"From the moment I started criticizing Wood's study," he says, "they started tightening the screws."

Suzanne Roy, program director for the California-based In Defense of Animals, also believes that Moor-Jankowski's criticisms of Wood led to LEMSIP's being put on the block. "He's sort of a thorn in the side of the more reactionary wing of the research industry," says Roy, whose group has called on several federal agencies to investigate Wood's experiments. Those probes are continuing.

CRIME

Hey, Kids, Leave That Teacher Alone

When Bronx teacher Gwendolyn Robinson asked for a court order of protection from a 12-year-old student a couple of weeks ago, the city was reminded that kids aren't the only casualties at some schools. The chart below compares total felony assaults in city schools with assaults specifically on teachers. Keep in mind, though, that students are less likely than teachers to report being beaten up, and that the keeping of accurate crime figures during the reign of former schools chancellor Joseph Fernandez was apparently not a high priority.



Sources: United Federation of Teachers, New York City Board of Education.

"Dr. Moor-Jankowski has his own opinions but they are not shared by other members of the [review panel] or any of the outside review agencies," NYU's Perkes responds, while scoffing at charges of retaliation. "I think a lot of these concerns," he says, "might come from the possibility that some of these people might be let go."

These days Moor-Jankowski seems less concerned about how many people will be working at LEMSIP in the future than who may be running the place. He'd like to see the lab go to the Aaron Diamond Foundation's AIDS-research center, but the other leading contender to buy LEMSIP is Dr. Frederick Coulston, the 80-year-old head of the New Mexico-based Coulston Foundation. "For me," Moor-Jankowski says, "Dr. Coulston is the antithesis of what LEMSIP was built for and what academic research should be." If NYU sells to Coulston, Moor-Jankowski says rather dramatically, "it would destroy everything that I've built."

Long criticized for conducting Draize tests on monkeys (which involves spreading caustic substances such as oven cleaner or soap in an animal's eye), Coulston most recently ran afoul of animal advocates in 1993 when three chimpanzees under his control died in a New Mexico lab after a caretaker left them in a room for eight hours with a faulty space heater that may have pushed temperatures as high as 150 degrees. (A USDA investigation cleared Coulston of wrongdoing.) Coulston already has more than 500 research chimps; with LEMSIP's 225, he'd control more than half of the roughly 1,200 research chimps in the United States. Says Moor-Jankowski, "I'd have great fears for how they would be treated and what would be done with them."

"Our record is clean," Coulston, counters. "I can look back on my record with great pleasure."

Coulston nevertheless sounds defensive when asked about LEMSIP. "I didn't call them," he says of NYU. "They called me." He won't say whether he's planning to buy the lab. But he will say the whole matter has become "a pain in the ass, if you'll forgive my language." ED SHANAHAN

Real Estate FANTASY ISLAND, 10004

SOMETIME BEFORE SUMMER THE COAST Guard will decide whether to sell off Governors Island, the pristine 175-acre home of 4,600 Coast Guard members and their families just off the tip of Manhattan, featuring beautiful views and one of the best public schools around. In other words, a real-estate developer's dream.

DONALD TRUMP: "Anybody with

RESTAURANTS

How Do You Handle a Hungry Man?

An open attaché on the desk is cluttered with cards—Bear Stearns, Dewey Ballantine, *Business Week*, NYU Medical Center—from well-heeled businessmen eager to win the VIP Party

raffled off every night. Inside, about 40 customers, mostly male, sit at small private tables, savoring lobster-saffron cannelloni, while naked female body parts swing within inches of their faces.

"I'm not trying to make dinner the reason people come here," says

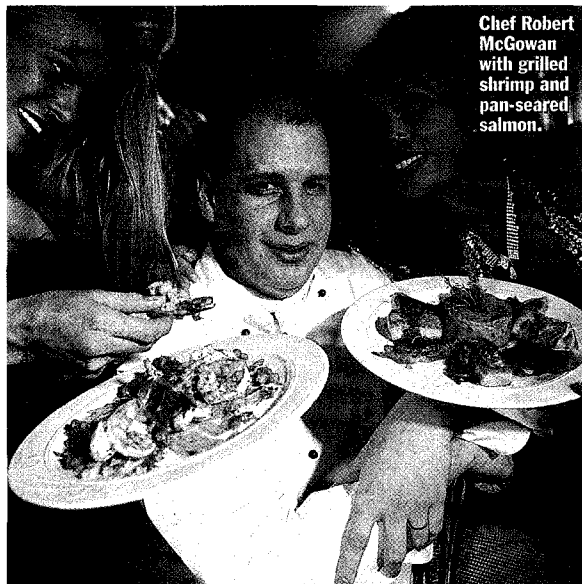
Robert McGowan, trained at the Culinary Institute, formerly of Le Cirque and the '21' Club, and now executive chef at Stringfellow's Ten's. "I know why men come here."

In their never-ending quest to make staring glassy-eyed at nude women seem classy, New York's upscale strip clubs have tried chrome, state-of-the-art sound and lighting, and celebrity drop-ins, but haute cuisine is still something of uncharted territory. And running the kitchen at a strip joint has presented its own particular culinary challenges to McGowan, a happy, gap-toothed bear of a man who did construction before taking his first kitchen job in a Japanese restaurant when he was 18. When he took over at the Flatiron-district club last July, the menu consisted mostly of big slabs of meat, and the customers liked it that way. "I tried a variety of new dishes," McGowan says. "Some worked; some didn't." Osso buco Milanese with gremolada worked. The mixed-sausage plate didn't.

Because the dancers at Ten's are contract workers, they are considered paying customers by the house; nevertheless, a 15 percent discount is offered for dinner. But McGowan took the women's special needs into account when he designed the menu. "I have one girl, I always make her a three-egg-white omelette with roasted peppers. But that's special. The girls like simple things—chicken breast . . . the pasta in pink vodka sauce is popular: high-carbo, low-fat."

"My clients usually ask, 'Are you allowed to eat?'" explains Eva, a veteran dancer from Toronto—a *Penthouse* Pet key teetering atop her cleavage. "I say, 'Of course,' and then I show them a menu. I will usually have the pasta: high-carbo, low-fat."

"I never eat garlic," says London, a



Chef Robert McGowan with grilled shrimp and pan-seared salmon.

gigantic-haired blonde from Tampa. "It's bad for business. I normally have a late-night customer for coffee and dessert, so I also have to save room for that."

"I try to have a good meal before I come to work," says Amber, a huge brunette with pale eyes and very deeply bronzed skin for a Minnesotan. "And then, at around three in the morning, I'll have a little of the pink pasta to keep going."

Outside work, Amber eats at Burger King.

"If somebody wants a hamburger, God bless," says McGowan, folded up on the couch in the VIP lounge, white neon humming like a bug trap over his shoulder. "But if I made all this stuff and all everybody ordered was a burger, I'd say, 'Oh, well, nice try,' and I'd leave. But I have daily specials, and I hope that, maybe, a guy's going out and in the back of his mind he says, 'It's Thursday night. That's osso buco night at Ten's.'"

MANNY HOWARD

strength, imagination, and a thick skin would want to develop Governors Island. If properly done, it could be one of the great conceptions anywhere at any time. Governors Island should be a combination of hotels, housing, recreation, and entertainment. It should be developed into a total and unbelievable visual experience."

SANDY FRUCHER, OLYMPIA & YORK, DEVELOPERS OF THE WORLD FINANCIAL CENTER: "We would see it as a new town opportunity, a little jewel in the harbor, perhaps something like the Île de la Cité or the Île Saint-Louis in Paris, something that is separate yet integrated into the city."

RICHARD LEFRAK, PRESIDENT OF LEFRAK ORGANIZATION, BUILDERS OF LEFRAK CITY, QUEENS: "To create an exclusive island enclave arrived at by ferry sounds very delicious. It could be developed into an

ultra-luxury situation, but there are tremendous transportation problems. How do you handle things like shopping? A floating grocery store? Then how about medical emergencies? Fires? The city should turn it into a park, with cultural and recreational facilities, maybe a golf course."

EMANUEL STERN, HARTZ MOUNTAIN EXECUTIVE VICE-PRESIDENT, CURRENTLY BREAKING GROUND ON THE SOHO GRAND HOTEL: "I just went over it in a commuter plane and got a great view. The view is spectacular. You're between Manhattan and Brooklyn; you've got the Statue of Liberty and Ellis Island. It would have to be residential, with some retail to support the community—dry-cleaning, a supermarket. An entertainment destination doesn't make sense. Maybe put the Yankees out there, but for God's sake, how do you get 50,000



people out there for every game?"

MAYORAL SPOKESWOMAN CRISTYNE LATEGANO: "We don't want to let anything out yet. We've got a committee working on it."

HELENE STAPINSKI

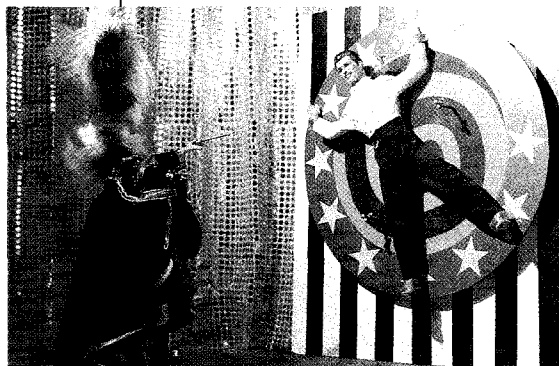
CULTURE

Barbie, Hear Her Roar

LAST WEEK, FAO SCHWARZ, THE PRICEY FIFTH AVENUE TOY EMPORIUM THAT MANY New Yorkers try to pass off to their children as merely a museum, unveiled its 1995 exclusive, Circus Star Barbie. In addition to the displays inside the vast Barbie-store-within-Schwarz—soon to be expanded to two floors—a series of window-display tableaux helpfully introduce Circus Star Barbie to all 58th Street passersby. In the first window, Circus Star Barbie is walking a tightrope with her umbrella. Next she's suspended from aerial ropes held by Ken. But the other three windows have a slightly different theme: Barbie the magician is "sawing Ken in half," shooting a singed-looking Ken out of a cannon, and, finally, throwing knives at a Ken who's attached to a slowly rotating wheel. Is this, we wondered, the new post-feminist Barbie, a young woman who can master any situation and has no problem with the ritual mutilation of men?



KEN FERRARIS, CORPORATE VISUAL DIRECTOR FOR ALL 35 SCHWARZ STORES NATIONWIDE: "I wanted to show the weirdest, wildest visual things Barbie could be doing at the circus. . . . She's out to realize herself as a strong woman who doesn't rely on being an adjunct to anyone else. . . . She's kind of torturing a Ken in those last three, [but] we're just being playful. Obviously, it's not really our intention to say that women should hurt men. If we had it the other way—if Ken were torturing Barbie—people would be extremely sensitive to that."



DEBI OTTINGER, ASSISTANT PRODUCT MANAGER, MATTEL HEADQUARTERS IN EL SEGUNDO, CALIFORNIA: "People have been shot out of cannons and survived—it's not as if she has a gun to Ken's head. It's part of a play pattern—the circus is a spectacular dreamworld beyond our normal lives. It shouldn't be taken as 'Barbie' throwing knives at 'Ken'—it's all just part of the circus act."

JOANNE GRUBER

CITY

THE BRITISH ARE HERE

MOLDED CEILINGS AND BRASS FIXTURES form the stiff Waspish spine of the English-Speaking Union on East 69th Street. Copies of the *Times* of London are scattered throughout. On the wall over the wide, carpeted stairway, a dark oil portrait of Winston Churchill stares down, Churchill showing tempered approval.

"It's not jingoism, in terms of English being the best language," explains Alice Boyne, deputy executive director of the Union. "Or the most simple. God knows *that's* not the case." Executive director David Olyphant sits next to her, stretching his tasseled loafers languidly across an expanse of rust carpet. The walls of Olyphant's office glow robin's-egg blue. "The English language is the language of opportunity," Boyne clarifies. "To talk intellectually about the beauty of another language is *jejune*."

"We're talking," Olyphant adds obligingly, "about the English language as *exportable product*."

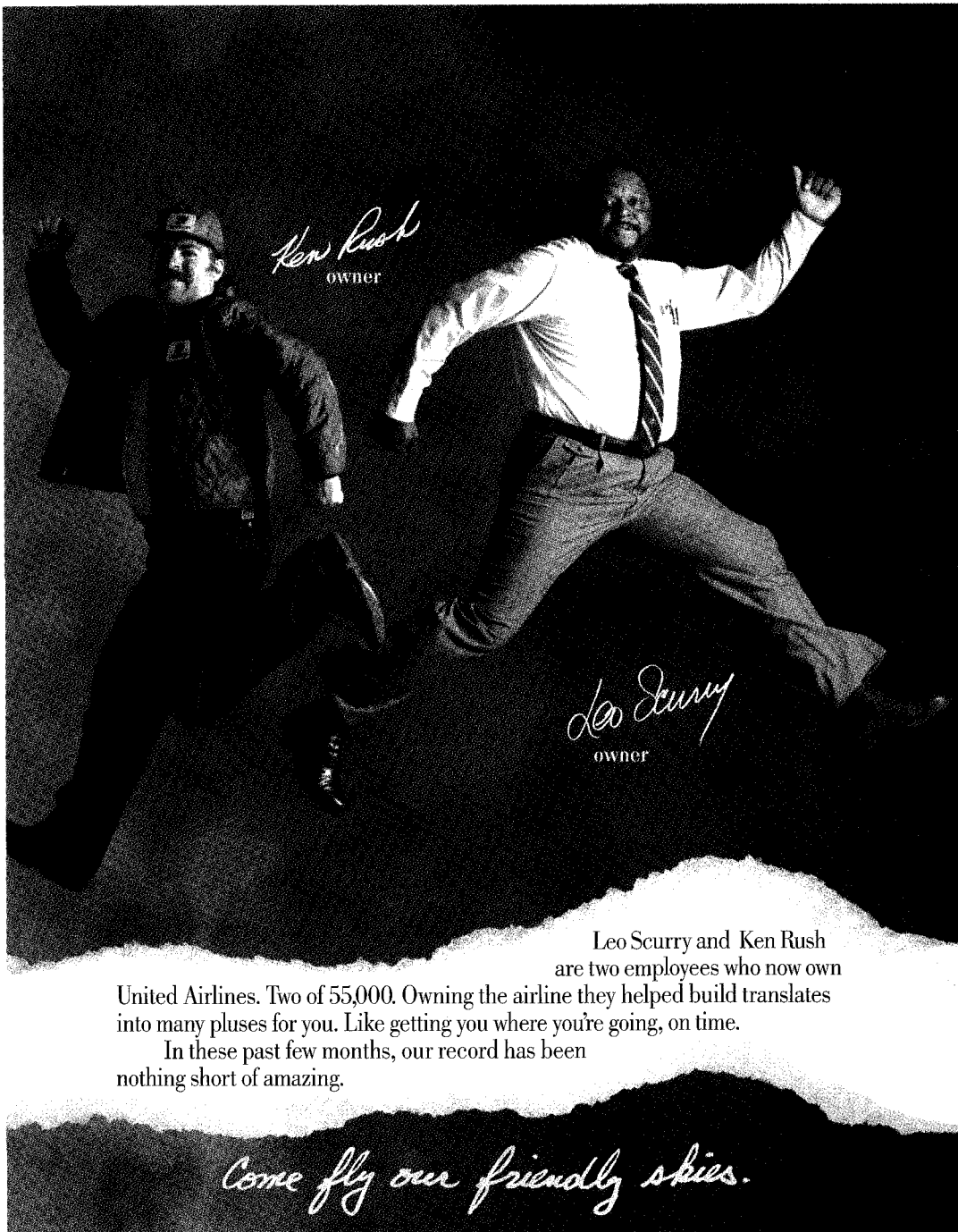
This, however, is merely chatter from the rear. On the front lines, one story below, the talk is less lofty, and it is in Japanese, Polish, and Egyptian. There, on the second floor of the Union's New York headquarters on East 69th Street, the Union volunteers are spreading the good word of English colloquialisms—most valuably, slang.

"*Bring home the bacon*," ponders Yukino Watanabe, 28. "We *do* have bacon in Japan. But why *bacon*?"

Watanabe, like the other students, shows up at the townhouse once a week for a two-hour session (the Union has satellite programs throughout the city). Today, the instructor is Nick Lassandro, who fits the typical tutor profile: retired, gentle, avuncular, a healthy wry wit.

"With a lot of slang," explains Lassandro, "even *we* don't know where it comes from. Like *bury the hatchet*—

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that goes back to the Indians—but what about *blow your stack*?”

“There are a lot of people’s names,” Watanabe adds, ever halting. “*Lazy Susan, Peeping Tom. Keep up with the Joneses.*” She murmurs inaudibly to Lassandro. She then turns and explains, “I’m just wondering, if I have child named Tom, will he be teased?”

“How you say *raise? Promotion?*” asks Sonia Flores, a 31-year-old hotel executive from Colombia, pointing her index finger repeatedly upward.

The power of English is not lost on Flores. “English is a very expressive language. It’s more sophisticated than Spanish,” she says, sinking into an overstuffed chair. On sofas throughout the huge room, some 50 students gather in tiny groups, chatting self-consciously. “Like when you go to a party where you meet new people, you say you’re going to meet fresh blood.” She laughs with embarrassment. “Why do you say *fresh blood*?”

“The mandate of the Union hasn’t changed substantially,” says Olyphant, attempting to define the Union’s mission. “We were formed in this country in 1920, in the wake of World War I. We started as an Anglo-American friendship society.” He ponders, muses, considers the mission. “Our pride is a combination of loving England and loving the language.”

Alice Boyne again pitches the practical angle, talking immigration and jobs. Olyphant counters: “In the seventies, it became clear we ought to take the name seriously. We’re an educational charity.”

They chuckle, smile, toss off elliptical phrases. Removed from the U.N. din downstairs, Boyne confides, “We’re sort of incapable of limiting the number of words we use to define our mission.”

“If you can come up with a bullet,”

LITERATURE

Shall I Compare Thee to a Bloody Glove?

IT’S BEEN A BUSY YEAR FOR WILLIAM KUNSTLER. BESIDES GIVING quotes to almost every reporter in the United States on almost every case currently being tried, he has, it turns out, also been keeping a diary, in the form of sonnets, of the O. J. Simpson trial. *The Simpson Sonnets*, to be published after the verdict, will include 50 poems about the likes of Ito, Kato, and Rosa that have titles like “Hung Jury”—the last poem in the collection, which Kunstler has already written.



If He Were Black . . .

*If he were black, he surely would have been
At once arrested at the case’s start;
He would have learned the color of his skin
Determined how the police would play their part.
If he were black, the DA would decide
To seek the punishment of death for him;
In any other case where two have died,
The outlook, if convicted, would be grim.
If he were black, his sojourn at the jail
Would not be marked by favors, large and small,
No deals for books or units for his mail—
We’d probably never hear of him at all.
His skin is dark as we can plainly see,
But that is just a technicality.*

blurts Olyphant, apparently euphemistically, “I’ll be on my knees.”

ALEX WILLIAMS

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—Description for the workshop
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that combines shopping and dysfunctional relationships, and New York City mothers and daughters will beat a path to your door. That was surely what Dr. April Benson was thinking when she held an evening session at the Upper West Side’s Institute for Contemporary Psychotherapy the other night. And the fact that the session was attended only by Dolly, the workshop’s

moderator; Bonnie, the institute’s public-relations woman; and a guy did nothing to dissuade the doctor from this essential truth.

“When I did this on the *East Side*,” Benson says with an unmistakable if-you-know-what-I-mean-ness, “I had a considerably larger turnout.”

Committed to a prearranged videotaping, the workshop went ahead sans participants. Benson, a native West Sider, began by reading an essay she had written about the old Charivari on Broadway and 84th:

The large three-way mirror in the dressing room became the instrument for meditative repast. In the gleam of that reflecting pool, I was able to see what I really looked like.

From Charivari, a store that had stroked and nurtured her as if it were a mother, Benson segued neatly into her troubled childhood shopping experiences with her actual mother, who had clung needlessly to Depression-era notions of thrift: “By making me feel the way she felt when she could just look but not buy, she avoided having to reexperience that feeling. I could feel it for her.”

Last came a guided meditation. It was like window-shopping, but even more removed. “Close your eyes and breathe deeply,” Benson instructed the small group. “Picture yourself at your favorite store. . . . See yourself becoming attracted to an item of clothing. . . . What do you like about it? . . . What kind of vibes are you giving off?”

DANIEL RADOSH



Photographs: top, Porter Gifford/Gamma-Liaison; bottom, Photofest.

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Far left: Henry and Polly Mellen at the *Allure* party at Bryant Park benefiting the Hetrick-Martin Institute. Above center: James Truman, editorial director of Condé Nast, with Malcolm McLaren and Joan Juliet Buck, editor of French *Vogue*, celebrating McLaren's *Paris* on Gee Street Records at the Ukrainian Institute. Top right: Catherine Deneuve, who performs on the McLaren album, with Truman. Center left: RuPaul with Ivana Trump backstage at Todd Oldham's fashion show at Bryant Park.

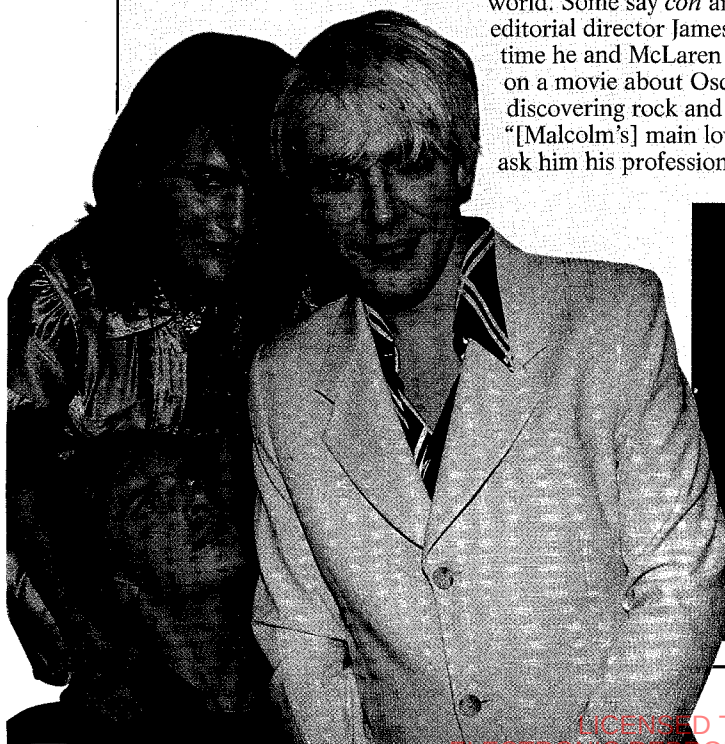
More Cash for Chaos

By Alex Williams
Photographs by Patrick McMullan

'Start daydreaming," Malcolm McLaren advises American youth. "It's a very subversive activity." McLaren, rock and roll's Barnum, fabricated the Sex Pistols twenty years ago and thereby launched his own bizarre career as great alchemist-cum-huckster. Yesterday's news? Not yet. Basking in the release-party glow celebrating his new concept album, *Paris* (Catherine Deneuve sings!), he stands aristocratic on the stairs of the former Augustus van Horn Stuyvesant House on Fifth Avenue, a fiery mushroom cloud of hair bursting forth. Retropunks push through a throng that's Danceteria-thick. Young Yanks pay more fitting tribute, reinventing themselves as Edwardian Renaissance men in scratchy wool three-piece suits and ascots of the *Brideshead* kind.

Bowie shows up. Bowie leaves. Claudia Schiffer lingers near a *très parisienne* bowl of *les oeufs durs*.

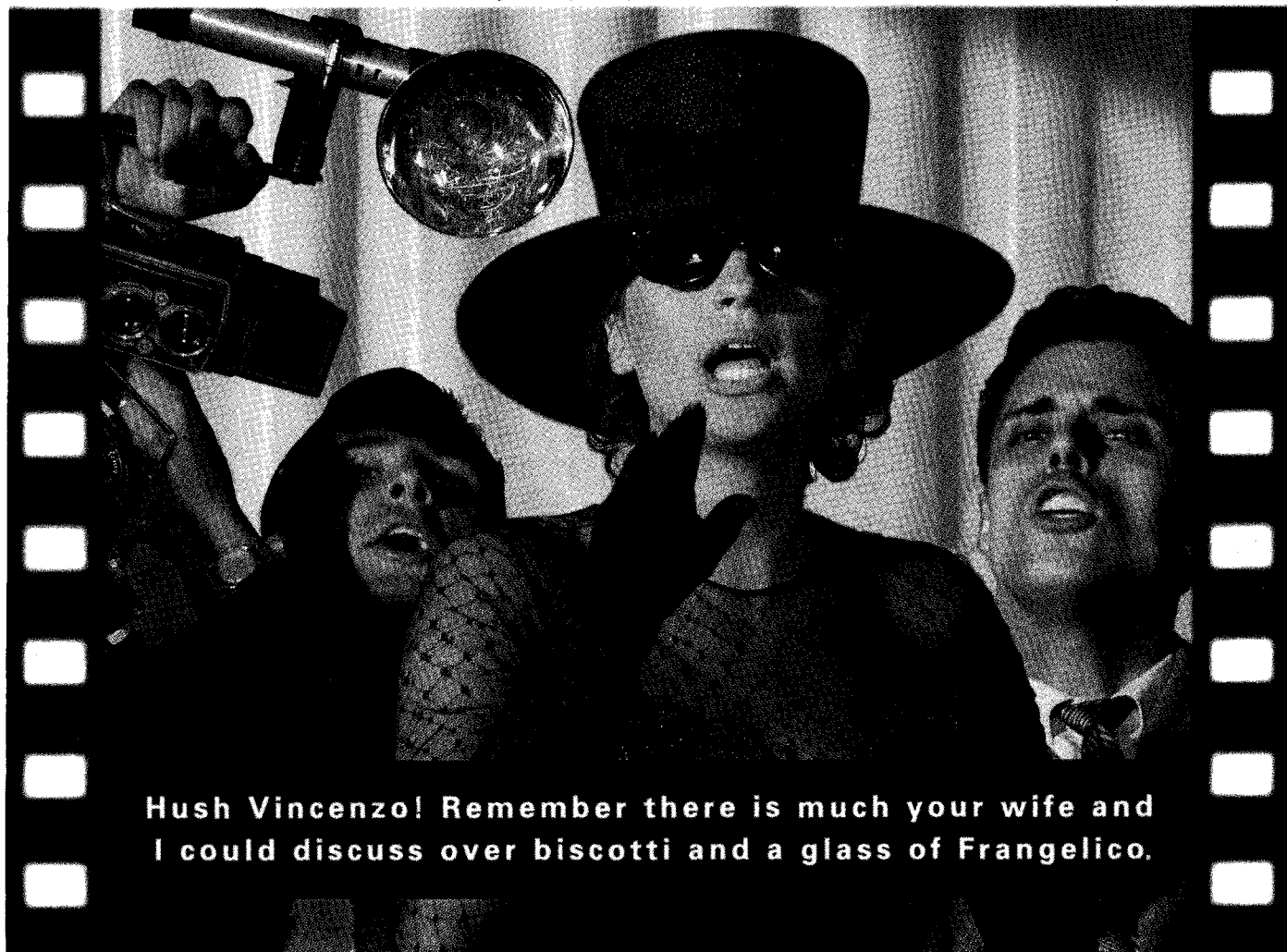
"Malcolm is the best pitch artist in the world. Some say *con* artist," says Condé Nast editorial director James Truman, recalling the time he and McLaren tried to sell Spielberg on a movie about Oscar Wilde in Texas, discovering rock and roll in the 1890s. "[Malcolm's] main love is chaos. When you ask him his profession, he says criminal."



Above: MTV's Kennedy with Russell Simmons and Veronica Webb at the Krug Champagne party for François Nars's cosmetic line at Laura Belle. Left: Nars and photographer Steven Meisel. Far left: Duran Duran's Nick Rhodes, fresh from the band's party at Metronome, stops by the Nars party and mingles with model Helena Christensen and Nancy Boy singer Donovan Leitch.

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Hush Vincenzo! Remember there is much your wife and
I could discuss over biscotti and a glass of Frangelico.



*(Addenda: Although he apologized profusely, Sophia and
Vincenzo's wife still had lunch together.)*

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DVD and Conquer

Sony and Toshiba are battling for the hearts and minds of Hollywood over the disc that will replace the videocassette. But both sides may lose.

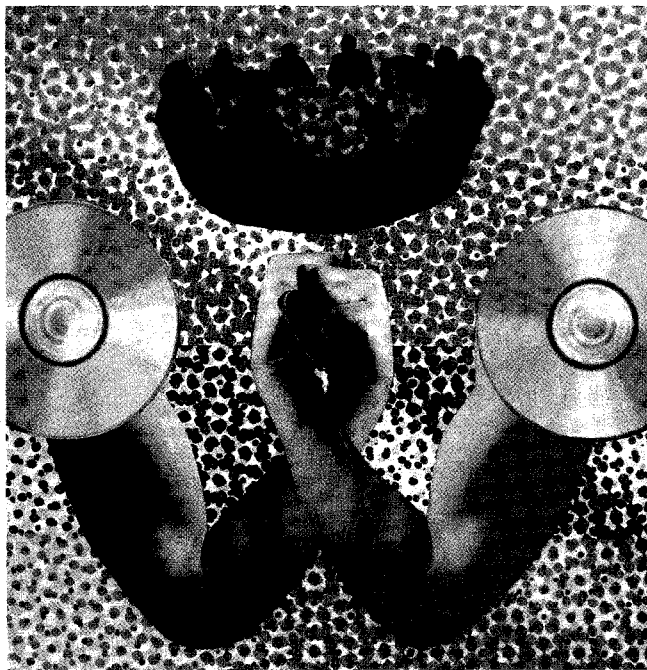
IT'S MORE OR LESS AN ETERNAL verity that outsiders who try to buy their way into Hollywood end up standing in the middle of Sunset Boulevard in their underwear while business—the same studio executives, producers, agents, and lawyers dining at Morton's and making bad movies—continues as usual.

It has been thus with the Japanese, who paid mightily for Columbia, MCA-Universal, and a chunk of Time Warner in recent years. Their reward has been a stream of indignities and mostly red ink. Now, as a major battle rages behind the scenes over a new technology called digital video discs (DVDs), the Japanese are looking for a way to prove they didn't get suckered. (At least before their ignominious exit: As this piece went to press, executives were saying Matsushita was shopping MCA; and Sony has long been trying to sell a big piece of Columbia.) The outcome, they hope, will validate the argument they used to justify their investment, that controlling entertainment "software" will help them sell consumer-electronics "hardware." So far, it's not working out that way.

DVDs are like CDs, but with up to fifteen times the information—that is, a movie and more, even *Lawrence of Arabia*, at near-movie-theater quality. The plan is that DVD players will replace the half-billion videocassette recorders in the world, while helping to sell new high-definition television sets as well.

Do we want these things? They'll be virtually indestructible, less bulky, and equipped with features like parental lock-out and multiple-aspect ratios, so movies won't have to be squeezed into a square TV box. There might be a video game and a soundtrack and a "Making of..." featurette on the same disc. DVDs also cost less to manufacture, but the studios show every sign that they plan to pocket the difference, as they did with CDs.

DVD players are supposed to be in stores early next year for about \$500, but be careful not to buy a Betamax. Insanely,



but typically, two rival factions are rushing to market with incompatible formats. Toshiba and Time Warner have a two-sided disc; Sony and Dutch giant Philips Electronics have a version that stores less data but plays on one side, which could appeal to computer-makers as an improvement over CD-ROM. Each side claims it wants to avoid a format war and is hollering for the other to come on over and join its own "standard." "I can't believe they want a format war," says a top home-video executive. "It's so stupid. And it'll be so expensive."

It's a giant game of chicken. And according to the Japanese script, the winner would be determined by which side lined up with the studios. The Japanese were consumed by ugly memories of the Beta-VHS wars, which VHS won even though Beta was a technically superior format. Actually, the VHS boosters won because they had more manufacturing and marketing muscle, but never mind. *They* had bought into Hollywood. *They* had "synergy." The chairman of Toshiba said, "This product will succeed because the hardware industry and the software industry collaborated."

Both sides began working the studios, dangling the prospect of a technology that would let Hollywood sell its film libraries all over again, as the music industry did

with its catalogues on CD. Some affiliations were automatic: Toshiba owns a 5.6 percent stake in Time Warner's cable and movie assets. Sony owns Columbia. MCA followed its overlord Matsushita to the Warner-Toshiba side, but MCA still hasn't said it won't support the Sony platform. That left three non-aligned studios, Fox, Viacom/Paramount, and Disney.

Warner got a head start, led by Warren Lieberfarb, a low-profile executive with a hugely important job—presiding over Warner's vast home-video empire. His technological enthusiasms were legendary: At a meeting several years ago, one executive recalls, Lieberfarb threw a laser disc onto the table and said, "I introduce... the future." Well, maybe not, but his evangelical fervor was effective.

The goal was to round up these studios for a news conference planned for late January at the Nikko Hotel in Hollywood in which the potentates of the hardware manufacturers—Matsushita, Pioneer, Hitachi, Thomson—would stand up and declare fealty to the Warner-Toshiba standard. If they could line up some Hollywood heavyweights, too, Sony might fold its hand.

Meanwhile, Sony USA chairman Mickey Schulhof began lobbying as if his job depended on it, executives say. "I've never seen him look so ragged," said one. Sony put on demonstrations at its studio lot for the likes of Steven Spielberg, Michael Jackson, and Barry Diller.

Lieberfarb, meanwhile, made elaborate, browbeating presentations. He had a whole doomsday scenario: The home-video business would shrivel and die without DVD, which would get more people to buy movies rather than rent them before 500-channel video-on-demand began pumping instant movies into every household through a network. Lieberfarb argued that in Europe, video rentals had cratered just when new TV channels came on line. The same thing would happen in America.

Some didn't buy this, notably Fox, which was skeptical of the whole idea.

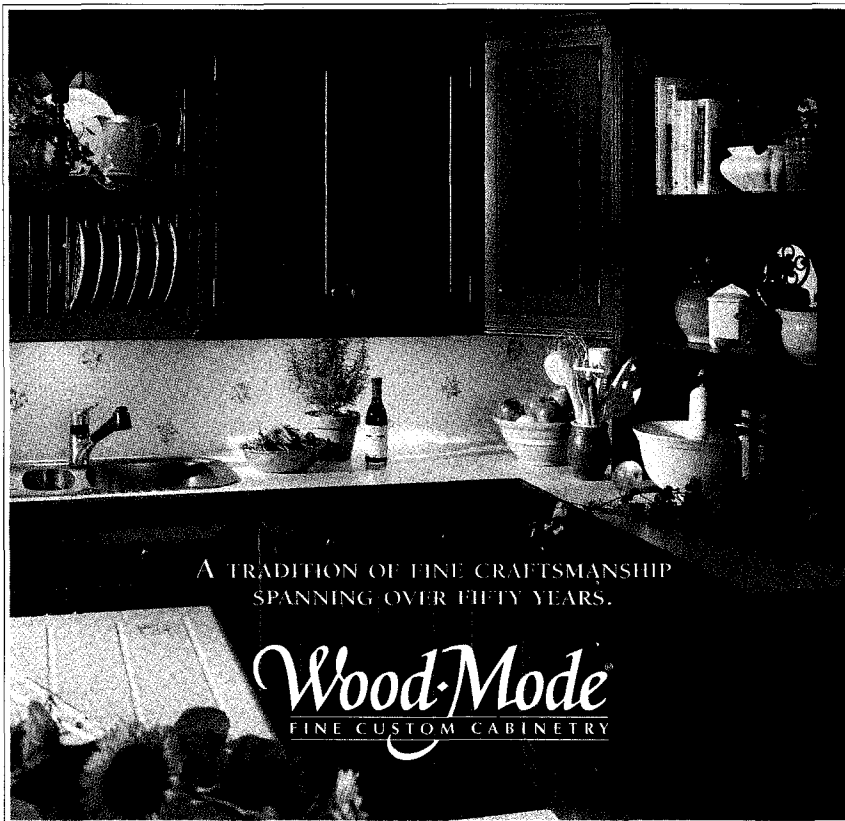


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The reason video was vulnerable in Europe had more to do with poor retail than anything else. In France, there aren't enough stores; in Germany, many of them double as porno shops. What the Old World needed, these people maintained, was a few clean, well-lighted Blockbusters. Furthermore, Fox president Bill Mechanic was Lieberfarb's old nemesis from the days when he ran Disney's home-video unit. Mechanic now says, dryly, "We don't think it's the next big thing." Fox was a no-show at the Nikko Hotel.

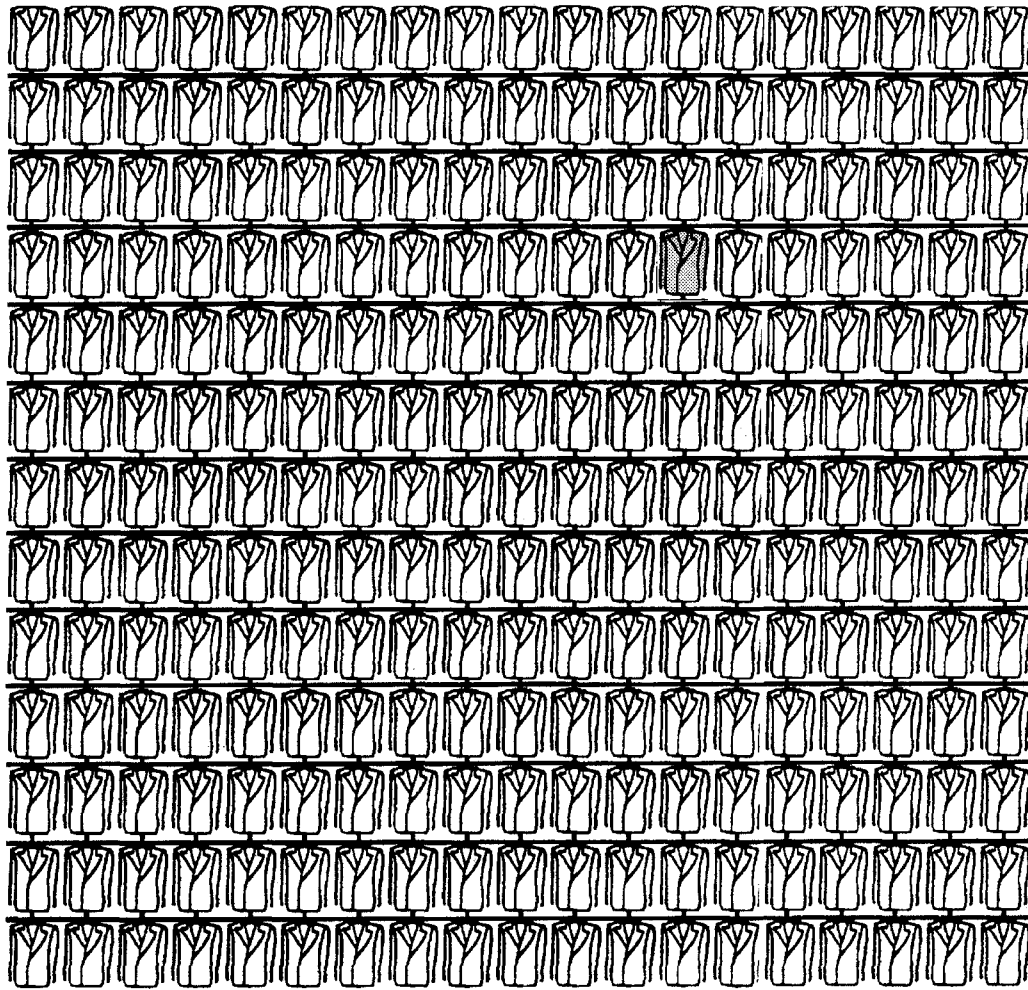
Paramount offered half a loaf. One executive showed up at the news conference and sat quietly in the audience, but the studio's chairman later told reporters he wouldn't commit to one format over another. Viacom's ownership of Blockbuster—which is still doing just fine renting videocassettes—gave it ambivalent feelings about DVDs.

The real coup would have been to snag Disney, whose animated films make it the leader in selling videos rather than just renting them. But Disney got hung up on just how much tribute it was going to exact in return. Behind the scenes, most Disney executives favored the Warner-Toshiba system. They even considered an exclusive endorsement. In return, they'd get various concessions, like Warner's agreeing to support Disney's venture with three phone companies. But Disney chairman Michael Eisner nixed it at the eleventh hour, executives say.

Even so, the news conference won a warm response from the media. But Sony has vowed to stay in the fight, and Sony's new president, Nobuyuki Idei, is known as a big DVD proponent. Sony's latest P.R. theme has been to woo Silicon Valley. DVDs have huge applications for the computer companies—which could use them to replace CD-ROMs. In the long term, computer storage may be the biggest business of all, especially if the discs can be written on. But the CD-ROM business has not exactly taken off.

Hollywood people, meanwhile, think Sony has lost. They posit the old chestnut that Sony simply needs to "save face." But others say the computer people could end up throwing their support behind one format in a way the movie people haven't been willing to do, which could favor Sony. Some executives say the Warner-Toshiba side overlooked the computer people—Microsoft, Apple, IBM. "They were arrogant," says an executive. "They acted like, 'We've got Hollywood; you've got to come along.'"

Toshiba and Warner are still way ahead because they have their array of manufacturers lined up on top of the ridge. But so far, they haven't gotten much help from Hollywood. Hey, babe, shut the door on your way out. ■



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The Preppy Don

Joey Cinque says he's friends with Muffy, Buffy, Biff, and Gotti, and bragged he could get a liquor license in a week. Meet the club kids' favorite tough guy.

IF YOU BELIEVE THE NEW YORK DISTRICT attorney and other law-enforcement sources, an ex-girlfriend, and several of his former friends, Joe Cinque is a small-time mobster, a scam artist, and an art fence. In most cities, such qualifications might be an impediment to acceptance in café society, but New York plays by its own set of rules. Here, "Joey No Socks," who used to be friends with John Gotti, pals around with the owners of some of the hippest restaurants and nightclubs in the city, including the hyperexclusive (and now bankrupt) uptown bar Privé, the Park Avenue Country Club, and the still-fashionable MercBar in SoHo.

Nevertheless, he's a bit publicity-shy these days; it was months before he grudgingly agreed to meet for coffee at Canastels, on Park Avenue South—another No Socks haunt. The hostess greeted him rather coldly by name. He used to date her, he said gleefully when she left, "but she got too old."

Next, he tried to persuade me not to write about him. He started off by fretting that his children would be hurt by the publicity, and leaned close to whisper that Rose, his wife for more than two decades, was not a well woman. I pointed out that this concern for his family didn't seem to have slowed his social life: Though he is technically still married, he has lived alone for many years in a Central Park South apartment, and his reputation as a ladies' man is one even he doesn't bother to deny. "I love women!" he declared. According to law-enforcement sources, he is also not above sharing cocaine with them in return for their time.

Next, Cinque fretted about his bad heart and high blood pressure—though just a week earlier, friends report, the onetime amateur boxer had knocked out a much larger man with a single blow. He pulled up his shirt to show me the scars from an incident fifteen years ago when he was shot three times and left for dead. Though Cinque insisted

the attack was a "robbery," officials say it was more likely a hit. Cinque, who says he received a financial award from the New York State Crime Victims Board, told me the incident soured him on his life of crime: "I gave up the whole-sale used-car business, and the wiseguys—you know, street guys. Muffy, Buffy, and Biff became my life. These trust-fund preppies need someone like me to keep them out of trouble."

In fact, three of his preppy best friends are longtime luminaries of the East Side club scene: Gary Pryor of Privé (which recently filed for bankruptcy protection), club promoter Michael Ault, and Betty Ford Clinic veteran Toby Beavers. The three entrepreneurs, in partnership with Cinque, ran both the Crane Club and the Surf Club, which closed permanently two years ago.

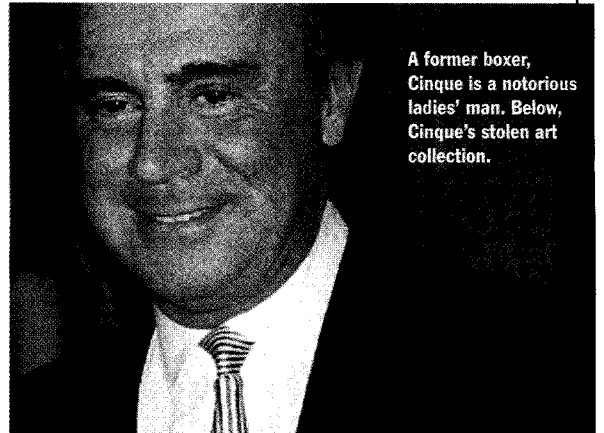
Though Beavers has said he kept Joey around for "entertainment value," Joey himself believes otherwise. He has been quoted as saying that he was Beavers's insurance policy against "trouble with the mob" at the briefly hip Zulu Lounge and Surf Club. Cinque also has entertainment-world acquaintances. In L.A., he told me, he always stops by to visit his old friend Frank Sinatra. "I've been friends with Frank and Jilly for years," he said proudly.

"Everyone knew Joey—it was like being with a celebrity!" says Despina Zahariades, one of Cinque's former girl-

friends. There was a price, however. She alleges she was abused, beaten, and taken for some \$60,000 dollars. She's since embarked on a one-woman campaign to harass and discredit Cinque, and he's taken her to court for aggravated harassment.

Cinque also played a pivotal role in the launching of MercBar, the tony downtown nightspot that opened in 1993. In addition to helping Pryor,

Ault, and John MacDonald plan the bar (and hiring his son Joseph Jr. to complete the contracting work), Cinque also represented the club before the State Liquor Authority; his name was listed in the box



A former boxer, Cinque is a notorious ladies' man. Below, Cinque's stolen art collection.



marked "attorney." Privé and the Park Avenue Country Club also list Joseph Cinque as attorney on their SLA applications. MercBar's MacDonald professes surprise at the revelation. "Phil Pizzuti, a former deputy commissioner at the SLA, who was a friend of Cinque's, represented us for our liquor license. I don't know why Joey's name would appear on the application," he says.

But Cinque has long bragged that he can get a liquor license through the SLA—a process that normally takes months to negotiate—in one week. The reason for this may be his friend Pizzuti. Deputy commissioner in charge of monitoring investigations when he was with the SLA, Pizzuti was pushed out of the department in 1991 after 21 years. He now charges a substantial sum to represent clients seeking liquor licenses before his former associates at the SLA. But because state law requires former officials to wait two years before cashing in, Pizzuti wouldn't have been eligible to represent MercBar when it applied for a license in 1992. Before Pizzuti retired, a source says, when Cinque really wanted to impress a client, he would have the commissioner deliver the new license personally.

Still, a new MercBar is not born every day. So how does he manage to support himself? "I've saved a little," he told me. "I make a little here, a little there, and I've got the restaurant thing, but I

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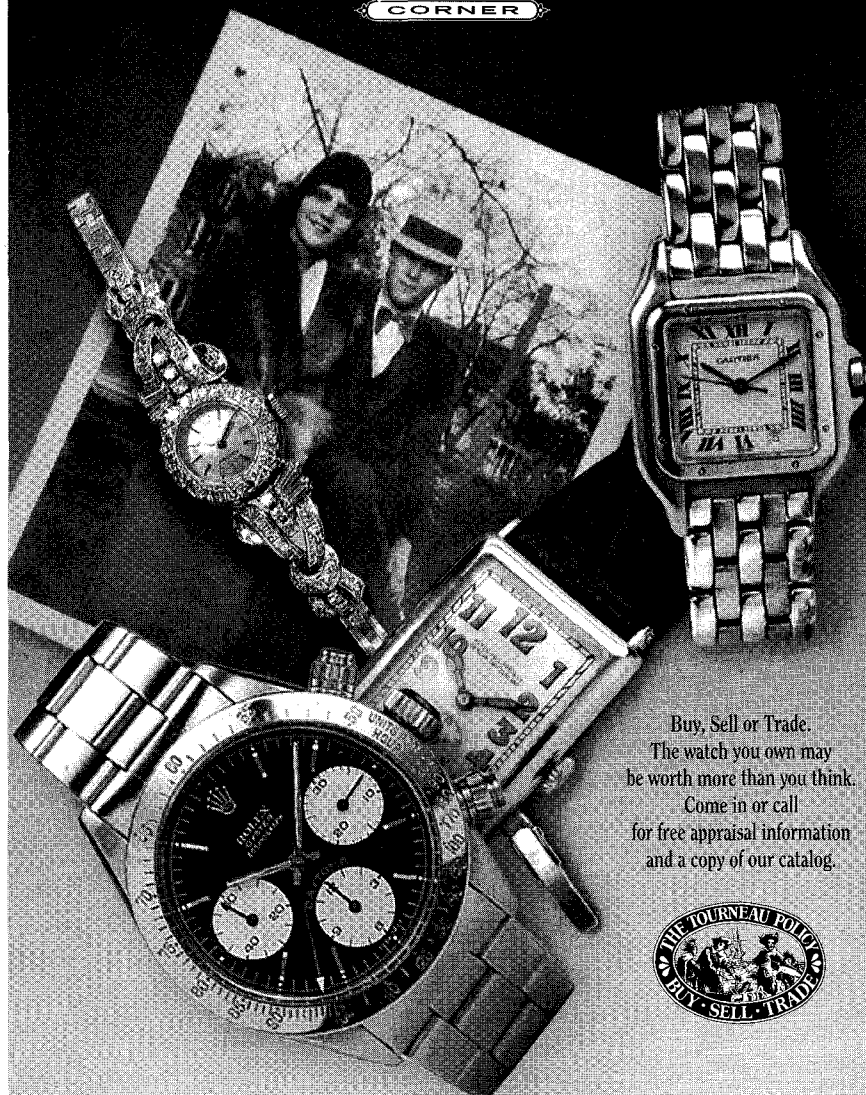
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don't want to talk about it."

One of the things about which he was oddly reticent is that he is the executive director of a Milwaukee-based organization called the American Academy of Restaurant & Hospitality Sciences, which claims to award "the Academy Awards of the Restaurant Industry," decided by a somewhat mysterious academy. Its guidebook lists award-winners like Le Cirque, Le Bernardin, and An American Place, but none of those winners had even heard of the academy when asked by a reporter. One restaurateur who had heard of it said, "The 'raters' come in with fancy plaques and big smiles," unlike most raters, many of whom arrive anonymously. One way to get an award, apparently, is to become a member, at the price of a \$1,000 "initiation fee" and annual "dues" of \$495. John Thomas, reached at the academy's Milwaukee office, told me that Joey Cinque had become involved with the academy about four or five years ago, but he could not remember how or why. "Joey is a jack-of-all-trades," he said.

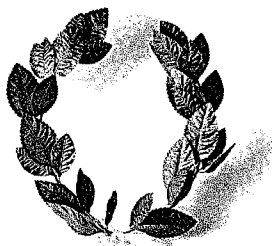
In 1989, Cinque was arrested on felony charges; police had retrieved a gallery's worth of stolen art from his apartment. Though the police had arrived armed with a search warrant, Cinque had refused to let them in—so they'd called in a battering ram and broken down his front door. Inside they'd found two Chagall prints, valued at more than \$20,000 apiece, that had recently been stolen from the Center Art Gallery on 57th Street, and a \$9,000 Cecille Schatzberg sculpture stolen from the Lever Brothers Gallery on Park Avenue.

At first, Cinque was charged with criminal possession of stolen property. But according to the assistant district attorney who prosecuted the case, Anne Heyman, the office rescinded its plea-bargained misdemeanor offer after an informant spotted Cinque talking to John Gotti when the two happened upon each other in court. During the course of this conversation, the informant overheard Gotti saying he would "take care of the D.A."

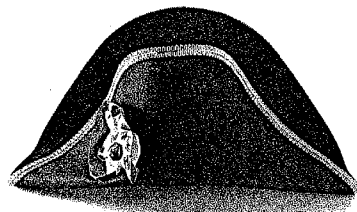
"On the same day," Heyman says, "our office learned from a confidential source that Mr. Cinque was dealing drugs out of his apartment and fencing stolen art work." In fact, visitors to Cinque's apartment say that at times it has resembled a high-priced-clothing warehouse. "One week, it's Armani suits; the next, silk shirts," says one source.

Cinque pleaded guilty to the felony charges, but didn't serve any time in jail and was quickly back to his friends Muffy, Buffy, and Biff. (Gotti, alas, is in Club Fed.) Of the felony conviction, Cinque laughs and says it was a "mistake."

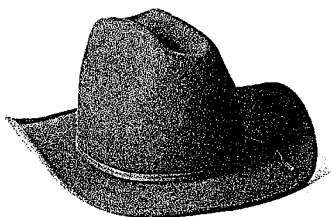
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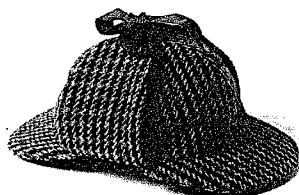
0607 GREEK AND ROMAN ART AT THE MET
0651 INTRODUCTION TO PHILOSOPHY
3748 PIZZA WORKSHOP



0233 DICTATORSHIP AND DEMOCRACY
3469 HOW TO STAND UP STRAIGHT
0813 OBSERVING THE NIGHT SKY



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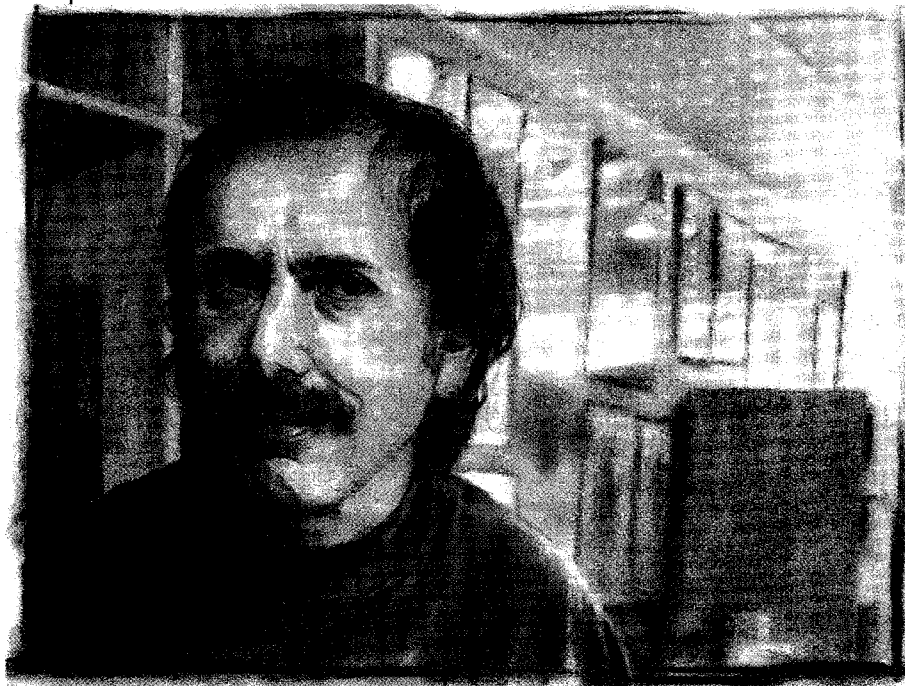
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CITIZENS ROGER ROSENBLATT

A Framer's Devices

On the West Side, an artist who is also a craftsman considers a curious relationship with his father and takes the measure of two lives.



THE ODDEST OBJECT THAT ALAN HAS FRAMED IS A PAIR OF boxer shorts, a wedding gift to the bride from a friend of the couple's (the shorts were the groom's; the friend was female). Alan set the shorts in a shadow box, a wooden frame about two and a half inches deep, and he puffed up the shorts with tissue paper for comic effect. He also has framed a Patrick Ewing jersey, a Sgt. Pepper jacket, a cigar-box label, and an American flag from a Navy ship, taken in 1945 as a souvenir from the war in the Pacific. The stripes end of the flag was tattered by sea storms, so Alan framed it vertically to bring an observer's eye from the clean white stars down to the tatters.

"The framing and the matting become an extension of every piece," he says. "Each element must be proportioned correctly so that the frame, the matting, and the work exist in a recognizable unity." He does between 1,200 and 1,500 jobs a year.

"Is one supposed to look at the frame?" I ask him.

"You are meant to be aware of it," he says. "No more than that. And there's a right frame for every object. You wouldn't frame a Vermeer in the slim aluminum line. It has to fit."

Alan, 48, is a man of precisions, but he looks like Sonny Bono—or rather how Sonny Bono would look today if he had kept his hair long and stayed clear of Congress. He also has Bono's high voice, slight body, and a mustache that droops. An artist himself, he took a degree at the Yale School of Art in 1973.

His shop, Hudson River Picture Frames—named for the river, not the school of painters—is actually five long blocks east of the Hudson, between Columbus and Amsterdam. The homeless beggar Tony has his outdoor "God bless you" shop half a block away. "I see the neighborhood as a work of art," Alan says. "Signs, streets, buildings—I set them within my vision, and my vision makes the frame."

This rainy morning, he is framing a World Cup commemora-

tive sheet of stamps as a gift for his two young teenage sons. The shop is on two levels, street and basement. It is about 12 feet wide and 60 feet deep on the main level, and 12 by 15 below. Everything in the place is functional, except for the framed photographs of Alan's wife and their two boys, which are positioned directly above where he does most of his work.

"What you want to do," he says, examining the stamp sheet, "is to be sure that everything works together. You see that I've chosen a double mat of a true red over a deep blue to point up the color elements in the stamps. But I've given more thickness to the red, because the blue is like a secret that you want to reveal slyly."

He floats the stamp sheet on a black board, selects a slim frame that will not overwhelm the stamps, and positions the matting. He uses real glass. As he explains the steps to me, completing each in order, his mind suddenly veers off to his own artwork, and to his father.

"It was a huge struggle to free myself from him," Alan says. "He wanted to control everything I did, and I wanted to be an artist. He'd say to me, 'Work all day, then you can draw all night.' He was a dress manufacturer in the garment center. He could have been a very, very big businessman if he hadn't wanted to control everything himself. Anyway, I worked for him full-time for about a year—as long as I could stand it. But I had to get out of the box he was putting me in. It was a nasty break.

"We all lived together in Brooklyn, and I moved out. I took a studio in Brighton Beach. My window was 30 feet from the elevated subway. My father never visited." Alan keeps working on the stamps. "Boy, was he a killer-diller. He was big. He was menacing. Wild. He's retired in Florida now, and still he's never mellowed." He looks up at me. "But I have to be fair. It was he who gave me the money to buy this shop, when I couldn't make a living from my art. And the weird thing is, he turned out to be right. I work during the day, and I draw at night."

Alan's art, which he shows me neither too eagerly nor with reluctance, consists of meticulously detailed pencil drawings of machines. Lately, he draws hardware. His earlier work consisted mainly of vehicles: a racing car, an excavator, a tractor, a forklift. His method is compulsive. One drawing of a bicycle (he keeps a bicycle in the shop) began with his photographing different sections of the bike and changing the focal points as he went along. Then he enlarged the photos and pasted them together onto a sheet of paper with a 32-line grid. "The first stage is critical," he says. "Decisions made as to where things are in space must be adhered to absolutely, since corrections are very difficult to make later on."

The first stage alone took several weeks. Then the "rendering" began. Drawing layer upon layer, he worked on different sections of the bicycle using extremely sharp (9H to HB) pencils. His method makes tones appear very slowly, as if they

rise from underwater. It also creates different surfaces. The geometry of the bicycle is mysterious, and the connotations vary. Each drawing Alan does takes four to six months from start to finish.

He acknowledges that his work is an acquired taste. Yet he has had five one-man shows, and he has sold pieces for as much as \$5,000. "But it is a hard sell," he says, sounding like a businessman. "People have to have patience to understand what the drawings are doing. And the subject matter is difficult. I hate the sight of trees, but I've always been in love with industrially produced objects. To me, a pneumatic drill is a landscape."

"If your art was so important to you," I ask him, "why didn't you get someone else to run the framing shop?"

"At first I did. But when I looked at the work produced, I saw that it wasn't good enough. My employees weren't taking the framing seriously. And framing is an art, too. So I took over." He pauses for a second, realizing what he is about to say. "I had to control everything myself."

I ask him, "If your father had been an artist, what sort would he have been?"

"An Abstract Expressionist," says Alan. "No doubt about it. An Abstract Expressionist, like Pollock. He would have loved throwing the paint at the canvas."

"But you mentioned that he was controlled," I say.

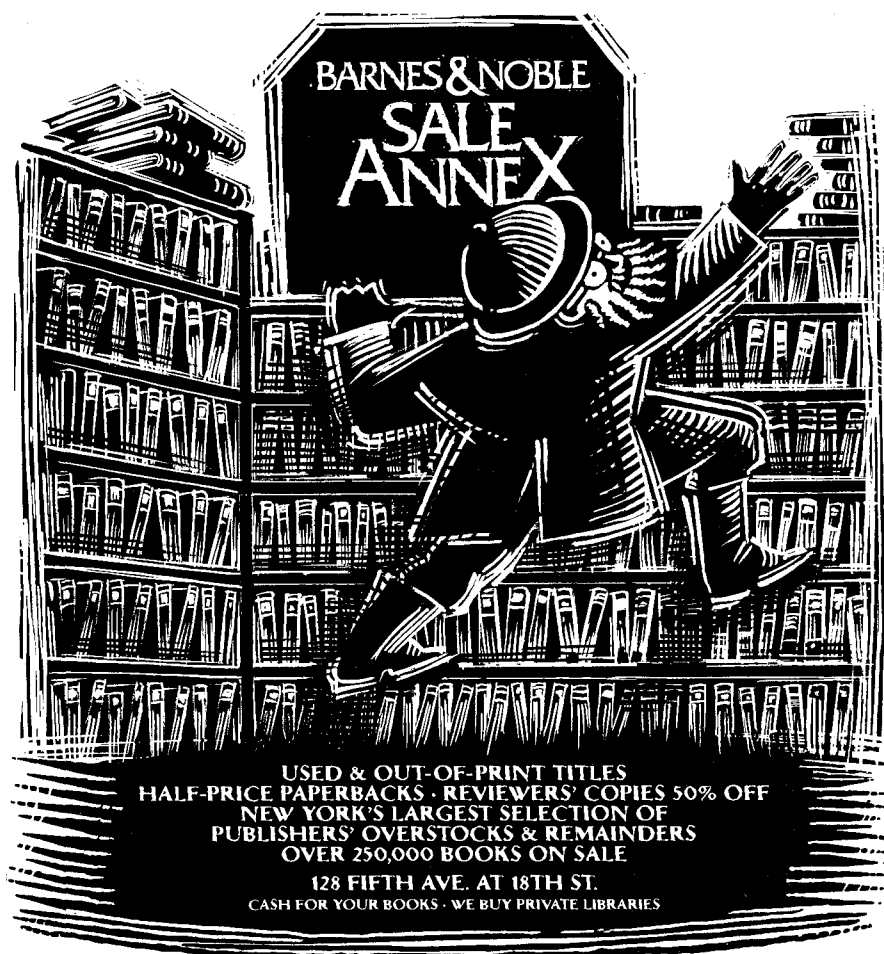
"Controlling, but not really controlled," he says. "He had a kind of maniacal decisiveness. He wasn't just a manufacturer of dresses; he'd design them, too. And when he'd sketch a design, he wouldn't wait. He'd say, 'Okay. That's it. Make 10,000 of them.' That's how he'd act, always shooting from the hip. He was one decisive son of a bitch."

"His only real trouble was that he couldn't understand weakness. He couldn't understand it, and he couldn't stand it. When I was growing up as a boy, weakness was the one thing I was not allowed to show. If I had a problem, his response would be 'You need money?' If I persisted, he'd say, 'If you don't know the answer, I can't tell you.'"

Alan guns the brads, little nails, into the back of the frame. Then he tapes it and backs the paper, completing his project. The newly framed stamps seem to levitate from the backing toward the red and blue of the mats. He studies what he has done.

"You know, you are quite decisive yourself," I tell him. "You are definite about what you want to draw; you're definite about how things are to be framed."

"Yeah, I know," he says. "I'm like my father in a lot of ways. It's a little frightening." He looks up at the pictures of his wife and his kids. "But there's a big difference between us. I like my family." ■



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THE Best of New York



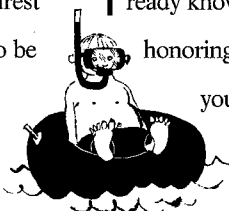
There is no glee more fearsome than that of a New Yorker in possession of a choice bit of insider dope.

The very first person to have had a meal at Nobu last summer, for instance, must be a smug little Gothamite indeed. As was that West Villager who, decades ago, wandered into Balducci's on opening day, or that Beat poet who stumbled into Leo Castelli's little gallery and noticed, *Gee, that*

Jasper Johns sure paints some nice pictures. Sure, the need to be there first—to know more about more things before anyone else—is another reason the city can seem like a constant roundelay of stress. Is it the purest feeling of New York anguish to be *second* on line at the Barneys warehouse sale? But consumerism in this are-we-having-a-recovery-yet? economic era is taking on subtler shadings: It's less about bigger, better, and faster, and more about quality as a kind of spiritual pal-

liative. How else to explain the increasingly cult-leaderish status of Martha Stewart and the prevalence of unapologetic offhanded references to *feng shui*? It was in this kinder, gentler spirit—Rudy Giuliani is welcome to employ "The Best of New York" in his quality-of-life crusade—that we combed the city for things, people, places, and experiences that can make your lives a little bit nicer, livelier, easier, and/or (in both senses of the word) richer. The following pages run the gamut of life in the metropolis, with sections on "Foods," "Services," "Indulgences," "Goods," "Fitness," "Culture," and "After Hours." You may already know of some of the places we're

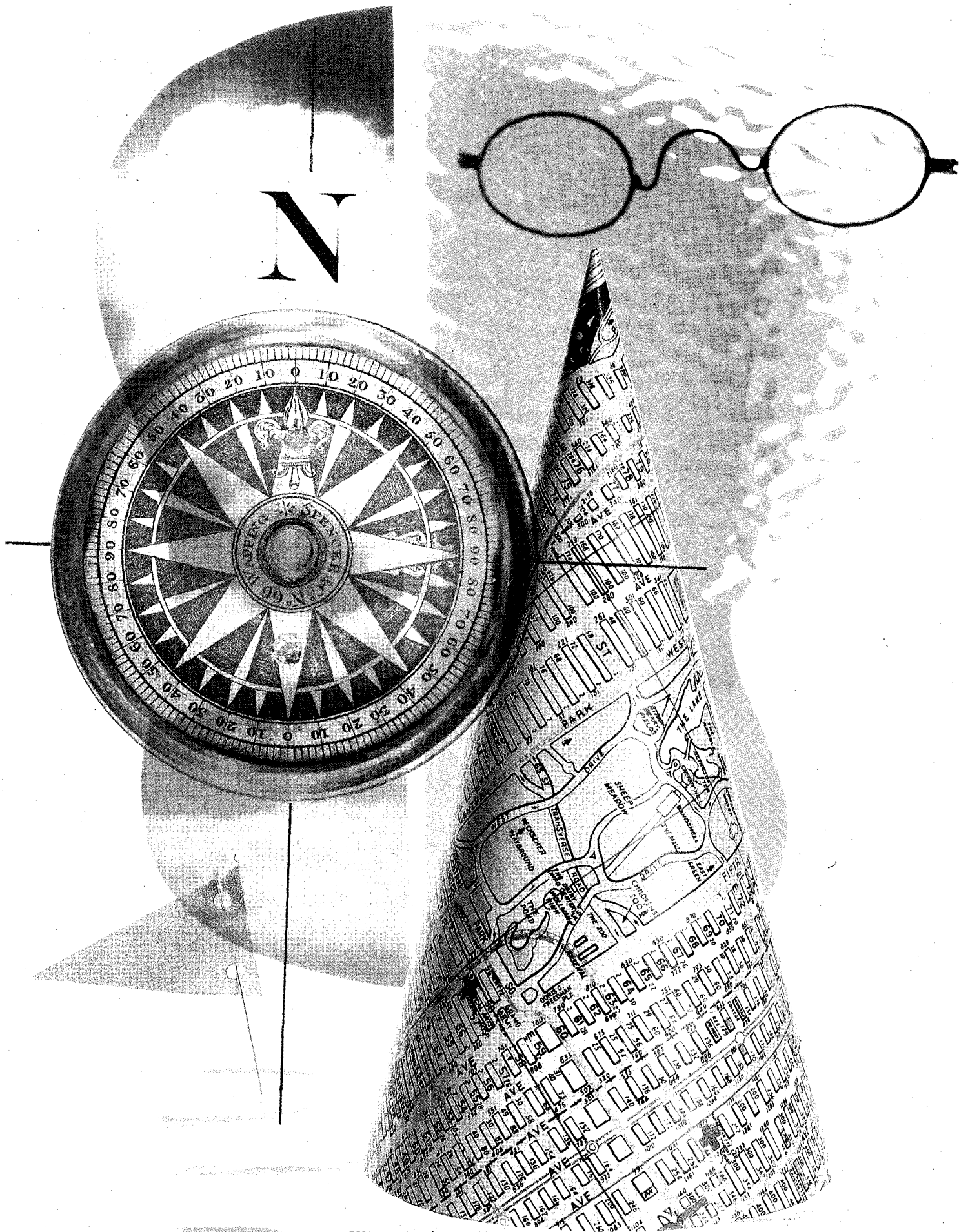
honoring—and, indeed, curse us for ruining your desperately protected secret—but our hope is that there will also be some revelations. And given that hundreds of thousands of your fellow New Yorkers will also be in possession of this freshly disseminated intelligence, we can't promise that you'll be the first one in the door. Try not to panic.



Edited by Kim France and Melissa Morgan

Items for this issue were written by Vivian Barad, Alexis Bespaloff, Christopher Bonanos, John Dioso, Linda Dyett, Phoebe Eaton, David Edelstein, Barbara Ensor, Brian Farnham, Roger D. Friedman, Michael Giltz, Linda Hall, James Herman, Michael Hirschorn, Manny Howard, Ariel Kaminer, Ruth Katz, Alexandra Lange, Dany Levy, Rebecca Mead, Edith Newhall, Chris Norris, Kate O'Hara, Rob Patronite, Corky Pollan, Colleen Quinn, Robin Raisfeld, Maer Roshan, Charles Runnette, Anya Sacharow, Whitney Scott, Randall Short, Kate Tentler, Norman Vanamee, Matthew Weingarden, and Alex Williams.

Illustrated by Edwin Fotheringham



PHOTOGRAPH BY NOLA LOPEZ
FOR NEW YORK

foods

Weekday Breakfast

Forget about brunch. It's increasingly a chore. Who wants to wait in some interminable line, only to squeeze in between loud parties of small children, and newly minted lovers sucking each other's fingers? It's never relaxing and rarely memorable. **Eisenberg's** (174 Fifth Ave., near 22nd St.; 675-5096) has the right idea—it doesn't even bother to open on Sundays. The railcar atmosphere and rapid-fire short-order terminology of the culinary commandos is a perfect fit for the forever-frazzled who turn out for breakfast on lower Fifth. Regulars are often greeted at their seats with coffee and don't even have to ask for "the usual" before it is delivered. If Eisenberg's is going at 78 rpm, Bubby's (120 Hudson St.; 219-0666) slows it down to 33. The clientele is composed almost entirely of artistic types in expensive clothes who look like they're in no particular rush, thereby inspiring the age-old question *Don't these people work?*

Wine Bar

It's easy to find an excellent bottle of wine. Drinking by the glass, though, limits one's choices drastically. There's the house red or the house white, and the house always seems to favor insipid California jug Chardonnay or Cabernet Sauvignon, the occasional Merlot or Chablis, and the ubiquitous Zinfandel. There's not much variety, and nowhere near the number of exotic choices that the city's microbreweries are offering beer drinkers. At **Gramercy Tavern** (42 E. 20th St.; 477-0777), wine consultant Steve Olson teamed up with owner Danny Meyer, and together they have assembled a manageable list with interesting and unusual choices. New wines are rotated onto the list frequently, and daily specials are featured on the blackboard. **Honorable mention:** The Oyster Bar (Grand Central Terminal, lower level; 490-6650).

Restaurant Bread

As with the bread, it has been said, so goes the meal—when a waiter plops down a cold, seen-better-days basket of hard rolls, it almost never

bodes well. What's holding most restaurants back is the fear that if the bread (which is free) is too enticing, then their customers will skip dessert (which is not). They've got the problem solved at **Bouley**, where meals drag on for eons and therefore filling up on bread actually makes good sense. Numerous top-flight purveyors contribute to the basket. Amy's provides the olive ficelle; Campanio Bakery the ciabatta (an airy Italian roll). Uni Bake takes care of the rest: lemon-thyme corn bread, Parisian-style loaves of seven-grain and walnut bread, and assorted other treasures. **Honorable mention:** Park Avenue Cafe (100 E. 63rd St.; 644-1900); Shark Bar (307 Amsterdam Ave., near 74th St.; 874-8500).

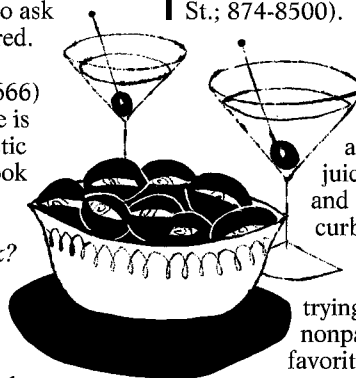
Food Vendor

Yes, he may satisfy an atavistic desire to have meaty juices dribbling over one's chins and fingers. But the appeal of the curbside food vendor is convenience and quickness, so choosing the best is a bit like trying to pronounce a Fotomat nonpareil. Be that as it may, a favorite place to throw saturated-fat concerns to the winds is **Alla Gomma's**

pushcart (41st St. and Sixth Ave.). Gomma serves everything from hot dogs and hummus to cheese steaks and souvlaki, and keeps the grill sizzling with an alchemical flair he learned studying chemistry at Alexandria University. For the more healthy-minded, Mike's Curbside (45th St. outside the MetLife building, no phone) features daily specials like a Moroccan tagine of chicken with couscous, wild-mushroom-tortellini salad, and apple-walnut-and-brown-rice salad.

McDonald's

Owner Frank Madalone has turned his **Wall Street-area McDonald's** (160 Broadway, near Liberty St.; 385-2063) into a virtual McRitz—it has everything but a maitre d' and a Siberia. Institutional plastic trays are nowhere in sight (except in the morning, when they use petite pink ones), and employees who—with their black Kangol hats and white ruffled or tuxedo wing-tip shirts—look suspiciously like Air France flight attendants, lay place mats down





PHOTOGRAPH BY NOLA LOPEZ
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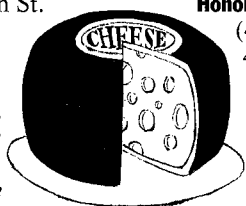
on each table, and even take your dessert order. And the Deco-ish décor is almost tasteful. Some of the nontraditional, upmarket touches are way over the top: A doorman stationed outside in full Fifth Avenue-style regalia? A pianist in tails playing "Misty" on a baby grand with a candelabra on top, à la Liberace? *Donnez-moi une* break today! **Honorable mention:** 427 Tenth Ave., at 34th St. (564-7115)—the only drive-through in Manhattan, it features a parking lot. McDonald's of Harlem (215 W. 125th St.; 663-8859)—it's near the Apollo, so there's a CD jukebox featuring *The Ultimate Otis Redding* and black-and-white photos on the wall of Aretha, Nat, and Eubie. Employees wear kente-cloth vests and aprons.

Diner

There's something absolutely reassuring about a classically designed vintage diner, just as there's something distinctly unsettling about all those "retro" theme-park joints that perpetuate the myth of diner as fun house and waitress as sassy fishwife. When the Empire and Moonance diners opened years ago, they came off as inauthentic and cutesy. And maybe it's because their moment of trendiness has passed that these very same spots now feel worn-in and genuine. For unquestionable diner pedigree, however, try the **Market Diner** (572 Eleventh Ave., at 43rd St.; 695-

0415). Built in the late fifties, Market has remained essentially intact, offering everything one might expect: the illusion of mobility (a futuristic-from-a-fifties-point-of-view spaceport motif complete with zigzag overhanging roof), a long row of counter stools, comfortable booths, cabbies and limo drivers, watery coffee, and Jell-O served without irony.

Honorable mention: Cheyenne Diner (411 Ninth Ave., at 33rd St.; 465-8750); Munson Diner (600 W. 49th St.; 246-0964).



Cheese Shop

For variety—expense be damned—nothing rivals the cheese counter at Dean & DeLuca (560 Broadway, at Prince St.; 431-1691). And Eli Zabar's new Vinegar Factory (431 E. 91st St.; 987-0885) offers a similarly massive selection at significantly more earthbound prices. **Joe's Dairy** (156 Sullivan St.; 677-8780), on the other hand, unabashedly offers a frankly limited choice. But it scores a ten on the Old World Charm-o-Meter, and it's therefore perfect for city dwellers hungry to approximate life in a quaint Tuscan village. The most extraordinary item, and the one that has gained this place its fame, is Joe's in-house-smoked mozzarella. Get there just after 2 P.M. and pick up a still-warm-and-milky ball of the stuff.

Honorable mention: Murray's Cheese Shop (257 Bleecker St.; 243-3289; 198 Eighth Ave., at 20th St.; 691-3948); East Village Cheese (34 Third Ave., near 9th St.; 477-2601).

Dessert Menu

It's not just execution that makes Lincoln Carson's dessert menu at **Cascabel** (218 Lafayette St., near Spring St.; 431-7300)

Mark Leyner

AUTHOR

Best place to be fêted by your editor

"Second only to the act of composition itself, the most important activity for a writer in New York is being fêted at lunches. God invented lunch so that editors could ply their authors with whiskey and praise them, and so that, in turn, authors could explain that—due to the unexpected complications in researching the history of tetherball—the new novel won't be delivered on deadline . . . uh, not even close. The canny author should be able to extract a maximum number of repasts from publishing execs, hardcover editors and publicists, paperback editors and publicists, and, if you're really good at this and your midday lifestyle tends toward the truly bibulous, the roguish sales reps themselves. When I need some professional stroking, or if I have to do the ol' 'This novel's turning out to be a real son of a bitch' song and dance, my favorite lunchtime venue is Vong, the fabulous Thai restaurant on 54th and Third. The place has a dreamy interior, the food is always surprising and luscious, and the waiters and waitresses have a curatorial knowledge of the menu.

"P.S. You'd think 'The Art of Copping Lunch' would be a prerequisite in every creative-writing program across the country, right? But it isn't. Perhaps certain things just can't be taught."

so good. It's his creative flexibility. After all, this is the guy who puts a demi-vinegar called verjus to work in a sorbet, while other restaurants are trying to figure out a way to make it palatable in salad dressing. And while the same peers are mincing around with acres of spun sugar or precious nuggets of candied fruit, Carson remains focused on taste, and streamlines the design—his famous peppermint bombe is a perfect example. His latest creation: Tortini di Cappuccino, a cup of foaming cappuccino complete with molten mousse froth, espresso sauce, and thin-tuile-cookie "steam."

Chinatown Grocery

There are salted codfish the size of grown men hanging stiff as plywood from the ceiling of **Kam Man** (200 Canal St.; 571-0330). Browsing at this, the largest of Canal Street's bustling neon-lit groceries, is an impossible task on the weekends, when only the most seasoned practitioners of Asian cooking have a prayer of making heads or tails of the place. Still, except in the apothecary, most of the store's wares are helpfully subtitled. In addition to more than a dozen varieties of loose tea, there are 99 kinds of boxed teas. Peruse the aisles and find workaday items like Ramen noodles, straw mushrooms, and Ovaltine sharing the shelves with hyper-exotic nosh like flash-frozen squirrels and duck tongues.

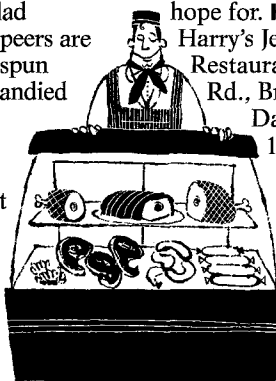
Jerked Chicken

The problem with jerked chicken is that it's hard to find a place where it's consistent: On a good day, the profusion of peppers doesn't overwhelm subtler, earthy flavors. On a bad day, it's white-hot spicy, greasy, and has nothing to recommend it. **Brawta Café** (105 Bond St., Brooklyn; 718-855-5515), in Boerum Hill, is a spotless, unprepossessing takeout joint with a few tables where the walls are lined with Bob Marley

photos. Its proprietor, Jennifer Ewers, has had more hits than misses with her pullets, which is pretty much the best one could hope for. **Honorable mention:**

Harry's Jerk Center and Restaurant (1296 E. Gunhill Rd., Bronx; 718-798-4966).

Daphne's Hibiscus (243 E. 14th St.; 505-1180).



Butcher

A calming contrast to the take-a-number madness of Balducci's a few blocks away, **Florence Prime Meat Market** (5 Jones St.; 242-6531) has the feel of a carriage trade market from a more neighborly era—say, the forties, when carnivores were the rule and every few blocks must have boasted a butcher like this. As you're questioned about the meal you want to prepare, you may feel more like the cook of a great household (Jackie O sent hers to Florence for its perfect veal) than the restaurant chefs the Florence butchers tend to serve these days (Col Legno; other fab downtown rostellar). But the scrutiny pays off in the freshest

Elaine Kaufman

RESTAURATEUR

Best outer-borough adventure

"I love spending the morning shopping at all the Italian grocery stores along Arthur Avenue in the Bronx, and then going to a Yankee game."

meats, perfectly cut and portioned—and tied neatly in the kind of paper and string that can only be called a parcel.

Spicy Thai

In 1992, David Popermhem opened Thai Cafe, a tiny storefront restaurant in Greenpoint, Brooklyn, which rapidly filled with neighborhood arty types. Last summer, Popermhem expanded his empire, opening another restaurant in the heart of Williamsburg's happening main drag. **Planet Thailand** (184 Bedford Ave.; 718-599-5758) followed the same format as the old place (which remains open): All cooking is done behind a marble-topped bar in the middle of the room; four cooks work the stove at once, tossing around pieces of squid and lemongrass from a stand of neatly arranged plastic buckets. It's not simply the menu that makes Planet Thailand so

good—it's that the chefs are not timid about reaching for the chili. **Honorable mention:** Jai Ya (396 Third Ave., near 28th St.; 889-1330).

Roast-Chicken Takeout

The perennial and legendary **Jefferson Market** (450 Sixth Ave., at 11th St.; 533-3377) has not missed a beat since moving across the street a month or so back. They're still best in almost every category, but everyone below 14th Street knows the true secret of Greenwich Village's most esteemed purveyor of food: the roast chicken. They start with a Bell & Evans chicken, the Mercedes of fowl, and where they go from there is a combination of salt, black pepper, onion salt and garlic salt, rotisserie, and luck. And they deliver.



Kam Man:
the King of
Chinatown
groceries.

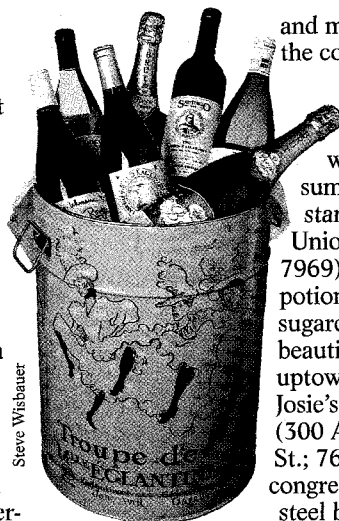
Steve Wisbauer

Burger

Much has been made over the years of the beefsteak at Jackson Hole, Taste of the Apple, Hamburger Harry's, and Corner Bistro, but one hears little of the undersung burgers at **McHale's** (750 Eighth Ave., at 46th St.; 246-8948), the agreeably déclassé Times Square-area bar frequented by the kind of people who fill in for Glenn Close when she's off having a tiff with Andrew Lloyd. McHale's platter is a brontosauran affair, a burger-cum-chow orgy that reminds you of its glories well past Jerry Lewis's second curtain call. The cheese is appealingly, cheesily, all-American; the bacon crisped to the consistency and color of George Hamilton's face. To eat this burger is to see Richard Simmons die.

Juice Bar

At **Mangia** (50 W. 57th St.; 582-5882), balsamic vinegar tarts up strawberry-orange juice, and carrot juice is Mediterraneanized with red pepper and rosemary. Pick from the heaping stainless-steel bowls of bananas, apples,



Sherry-Lehmann:
A perfect wine store.

and more exotic fruits that line the counter, and experiment with unorthodox choices like cabbage-celery-chili and pear-fennel-watercress. Come summer, the sidewalk juice stand at the Coffee Shop (29 Union Square West; 243-7969) dispenses tropical potions of pineapple and sugarcane to thirsty hordes of beautiful young things. Their uptown pals can be found at Josie's on the Upper West Side (300 Amsterdam Ave., at 74th St.; 769-1212), where crowds congregate at the serpentine steel bar for fruity versions of old standbys like cantaloupe-pineapple-strawberry sangria, kiwi lemonade, and ginseng-

orange-ginger iced tea.

Wine Shop

Too many wine stores get over on attitude, which is bad. But if there's one place that could do so legitimately, it would be **Sherry-Lehmann** (679 Madison Ave., near 61st St.; 838-7500). And happily, it doesn't. To the staff at this Upper East Side fixtue, there's no such thing as a stupid question; the place is charmingly—for the neighborhood—egalitarian. It's the place to come

Mike D

BEASTIE BOY
Best smoked fish

"Eating at Barney Greengrass is definitely one of my top ten food experiences in the entire world. They have excellent smoked salmon, and real ambience—or lack thereof, actually."

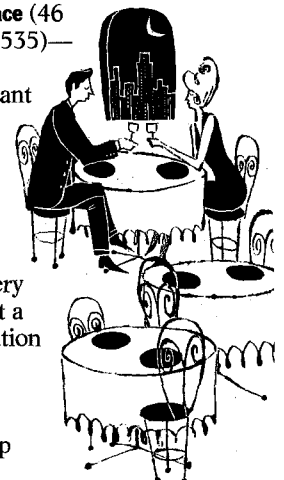
whether one is in pursuit of a special-occasion bottle or a \$12 Chianti to bring to a dinner party. **Honorable mention:** Garnet Wines & Liquors (929 Lexington Ave., near 68th St.; 772-3211); 67 Wine & Spirits Merchants (179 Columbus Ave., at 68th St; 724-6767); Morrell & Company (535 Madison Ave., near 54th St.; 688-9370); Park Avenue Liquor Shop (292 Madison Ave., near 41st St.; 685-2442); Astor Wines & Spirits (12 Astor Pl.; 674-7500); Crossroads (55 W. 14th St.; 924-3060).

Never-Crowded Restaurant

Why is **Mavalli Palace** (46 E. 29th St.; 679-5535)—

a two-year-old vegetarian restaurant featuring delicious Southern Indian fare—never crowded, and indeed, even on a Saturday night, very nearly empty? Is it a misguided association in potential customers' minds with the mulligatawny-soup kitchens of 6th

Street? The collective memory of a bit of indigestible beef vindaloo? More likely, the nondescript remoteness of the neighborhood is to blame, but who (aside from the owner) is complaining? It's nice to have at least one place in mind if, God forbid, one wants to eat out on the weekend and has neglected to make reservations.



Bagels

One dare not gainsay the qualities of H&H bagels (West Side, of course; not East); its adherents sing its praises with millennial fervor—the deftly modulated dough, the scent emanating from a warm bag that in itself will precipitate a Freudian regression, the buttery cinnamon raisin. Yes, at 65 cents, it packs an undeniable punch. But for 50 to 55 cents, one can have a similarly transcendent experience at **Ess-a-Bagel** (359 First Ave., at 21st St., 260-2252; 831 Third Ave., near 51st St., 980-



Überjuice at
Mangia.

Steven Freeman

111 W. 20th St. Ave. (corner of 8th Ave. & 50th St.) New York, 212-767-0100 Photo: GILLES BENSIMON



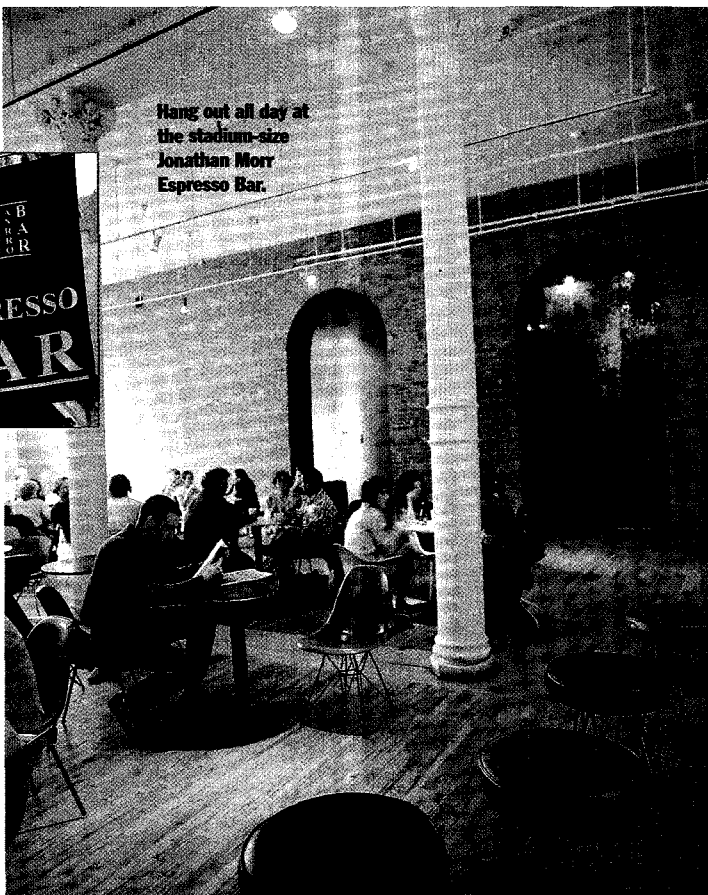
1010), where the bagels are possessed of an almost unimaginable abundance, the tricky dance between crisp crust and tender inside is pulled off nearly always without a misstep, and one doesn't have to queue up at the end of an out-the-front-door line of squalling, hostile matrons on Saturday mornings.

All-Day Hangout

Where on this granite isle is there room for the no-account, the roustabout, the slacker who asks no more from life than a place in which to look good while doing nothing? The rapid overdevelopment of New York has in recent years precluded a pleasure that every other city in the world can boast: low-key cafés where customers are truly welcome to linger for as long as they like. At last, a few such blessed venues have arisen, most notably **Jonathan Morr Espresso Bar** (133 Greene St.; 260-8962). The cost of one latte at this seemingly endless cavern of a loft gets you, should you want it, a full day's use of prime SoHo parlor space. Surrounded by people who look like they contribute to society—but who prefer instead to spend their time reading newspapers, smoking cigarettes, meeting friends, and dropping names—you are free to attend to your daily affairs in a setting far more glamorous than the one you signed a lease on. Jonathan Morr has all the necessary elements: enough table space for a fully



Hang out all day at the stadium-size Jonathan Morr Espresso Bar.



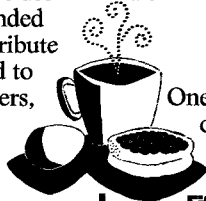
around town. One exception: Café de Bruxelles's frites in their pretty metal cup are deservedly praised upscale spuds, especially as served with a mayo-mustard dip, the only acceptable substitute for Heinz. For pure grease and the perfect combination of crisp and chew, Second Avenue Deli surprises. But the fries at, of all places, **Yellowfingers** (206 E. 60th St.; 751-8615) we'll eat naked. Drizzled with oregano, thyme, granular garlic powder (or maybe just dunked in herbes de Provence, perhaps?), these fries vanish before the burger cools off. Mere salt will never do the trick again.

Middle Eastern Grocery

From all five boroughs and beyond they come, sometimes triple-parked outside the Middle Eastern grocery **Sahadi Importing** (187 Atlantic Ave., near Court St., Brooklyn; 718-

opened copy of the *Times*; enough customers for the staff not to notice you've practically moved in; lots of newspapers, magazines, and pay phones; good Java; all the usual morsels; and even a selection of wines.

Pancakes



One might grouse that a pancake is only a pancake, but one would be woefully misinformed.

Because chef Susan Weaver of **Fifty-seven Fifty-seven** (57 E. 57th St.; 758-5757) does for the lowly breakfast food what Einstein did for Newtonian physics. When she came from Canada to take the helm at the restaurant in the Four Seasons hotel, one of the first items to make an appearance on the breakfast menu was her lemon-ricotta hotcakes: This improbable but somehow perfect combination is more lemon than ricotta, and the zest makes the pancakes taste lighter than they really are. Weaver serves them three at a time with powdered sugar and blackberries.

French Fries

Maybe they have a proper place in the universe, but we have no room on our plates for the fancy French fry, the nearly greaseless whittle of potato that blandly accompanies grilled chickens and sirloins

624-4550), and not just children of the Fertile Crescent; Wasp matrons from Brooklyn Heights, dressed down in oilskin slickers and running shoes, and crumpled young Cobble Hill dads with babies strapped to their fronts browse in the aisles and surreptitiously palm a pistachio or six while no one's looking. The crowd is sometimes so thick that the cashier line snakes through the already-cramped aisles. And while it might come off like a mom-and-pop operation, Sahadi is in fact the retail front of a massive importing business. The standouts here—among the barrels of dry goods, a hummus-dominated deli counter, and canned exotica—are the olives. More than a dozen varieties, a murky rainbow of colors—purple-black, yellow, green—that range in flavor from almost sweet to devastatingly fiery.



Matthew Broderick

ACTOR

Best place to read

"I used to read scripts at Elephant & Castle in SoHo, but it's gone, so I read in Le Gamin on MacDougal Street. They're meaner there than in Paris! I like Aggie's on Houston Street, too. The woman there is extra nasty, actually sassy, but nice down deep."

Richard Johnson

GOSSIP COLUMNIST

Best bread

"I'm spoiled. If I can't get bread from Zito's on Bleecker Street I won't eat bread. To walk by—ah, the smell of it!"



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You either have it

or you don't

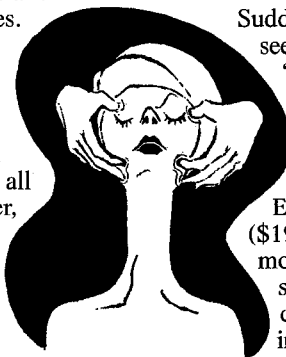
Those who appreciate quality enjoy it responsibly

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indulgences

Makeover

Whether in anticipation of your not-quite-surprise birthday party or your entry into the witness-protection program, sometimes the everyday desire to look nice turns into a crushing need for an instant aesthetic upgrade. At times like this, remember: A new look is not a thing to be trifled with, so step aside and let the professionals take over. It makes no difference if you're an office temp in search of the New Glamour or a drag queen seeking a more muted respectability; the staff—professional stylists, unlike the folks at department-store cosmetics counters—at **MAC's** ultra-sleek boutique (14 Christopher St.; 243-4150) will get the job done with style to spare: \$40 buys a 40-minute "makeup application"; \$90, a 90-minute one and a lesson. Call it a course in miracles. The stylists do not work on commission, so they won't force you to spend money on, say, pore relaxers. And if you opt for the pricier makeover, you'll leave with mascara, a 20 percent discount on all products for a month, and a subtler, more fully intellectualized understanding of the face you thought you'd grown to know.



Facial

Though in recent years the field has become crowded, **Georgette Klinger** (978 Madison Ave., near 76th St.; 744-6900), at \$70 a facial, still does the best job. First off, the sleek, clean, even spalike atmosphere gives it the feeling of an in-city retreat. The chairs are so comfortable that they make one forget, if only for the time being, that the actual purpose here is to purge by force those unwanted blackheads and clogged pores. After most facials, the worked-over skin is a splotchy mess for at least a day. But here the results are immediate. **Honorable mention:** Let's Face It! (568 Broadway, Suite 604A; 219-8970); Diane Young (38 E. 57th St.; 753-1200).

Colorist

When it comes to hair color, New Yorkers demand the impossible. They want riveting, standout color that also looks totally subtle

and natural. And these days, the likeliest place to get just that is **The Spot** (521 Madison Ave., near 53rd St., fourth floor; 688-4450), where nine color virtuosos ply their trade. The main attraction is Stuart Gavert, who's based in L.A. but flies in regularly to tend to his New York clientele. Gavert, famed for his foil highlights and his amazing reds, is a product perfectionist, versed in the strengths and weaknesses of every U.S. and Euro brand, which he often combines on different parts of the same head. **Honorable mention:** the Gil Gamlieli Beauty Group (820 Madison Ave., near 68th St.; 570-2455); John Masters Organic Haircare (79 Sullivan St.; 343-9590).

Day Spa

Suddenly, every beauty salon in town seems to be repackaging itself as a "day spa." But the **Peninsula Spa** (700 Fifth Ave., at 55th St.; 903-3910), on the roof of the four-star hotel in midtown, is the only one that truly lives up to the billing. Each of the four special packages (\$190 to \$350) entitles you to a lot more than the facials, massages, and seaweed wraps that are now the common currency. The Peninsula invites you to use the spectacular gym with a view, filled with all the

right names—Cybex, Gravitron, and StairMaster. There's a pool, a Jacuzzi, and separate saunas and steam rooms for both sexes. And amenities, amenities, amenities. Inside each mahogany locker are hangers—wooden hangers—and a full-length terry-cloth robe, plus flip-flops. Other places may be miserly with the towels, but here there are stacks and stacks of them for profligate swaddling. Spotless marble showers are stocked with shampoo, conditioner, shower caps, and disposable razors. Scrubs and rubs in the spacious treatment rooms are rendered a lot more comfortable by flannel sheets and heated tables. And the people who work on you don't engage in any distasteful product-pushing, which would defeat the purpose of all this determined relaxation. Sitting by the pool, wrapped in a terry robe, with a low-cholesterol omelette and a bottle of San Pellegrino on their way up from the kitchen—it's the perfect



PHOTOGRAPH BY NOLA LOPEZ
FOR NEW YORK

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setting for that cellular call to Mike Ovitz or Henry Kissinger. **Honorable mention:** Susan Ciminelli Day Spa (601 Madison Ave., near 57th St.; 688-5500); Elizabeth Arden (women only; 691 Fifth Ave., near 54th St.; 546-0200); Repêchage (1037 Third Ave., near 61st St.; 319-1770); Millefleurs (966-3656).



Manicure

Lately, it seems, manicure shops in this town have reached critical mass: One would be hard-pressed to walk five blocks in any direction without passing at least one. But alas, even Au Bon Pain branches possess more individuality than most of these places, with their uninterested, overworked manicurists, lite rock in the background, and depressing nail-polish selections. And a \$7 manicure isn't exactly a bargain when it starts chipping hours later. **Il-Makiage** (107 E. 60th St.; 371-3992), on the other hand, is thankfully lacking in this assembly-line feeling. The salon, with its weird hasn't-been-redecorated-since-the-early-seventies, *Clockwork Orange* atmosphere (mirrors everywhere, white plastic furniture), is, in its own way, kind of charming. Customers are led to private (decoupage-paneled, of course) treatment rooms, where manicurists who seem sincerely interested in the welfare of their customers' fingernails take the time to do the job right.

Gaby Glaser

GUITARIST
LUSCIOUS
JACKSON

Best free
entertainment

"I grew up on the Lower East Side, and my neighborhood park was Tompkins Square. To this day I still enjoy it—waking up at a decent hour and shooting hoops, watching a full-court basketball game any day of the week. They've added a dog run, which is always good for a few laughs. And on weekends, near the 9th and B area, a group of guys get together and play the congas."

different customers, Let's Face It!, like many other salons, also offers a \$15 manicure/pedicure kit that includes all the instruments you need. Take it with you to use at other places or leave it on file at the shop. **Honorable mention:** Lia Schorr (686 Lexington Ave., near 56th St., fourth floor; 486-9670).

Piercing

Perhaps because it's comparatively inexpensive and the result is easily reversible, piercing remains solidly hip while tattoos are increasingly regarded as, well, hopelessly 1991. But here is some scary news: Because piercing salons are not a regulated business, pretty much anyone with a penchant for skin puncture can hang out a shingle and go to work. Amateur nose, nipple, or eyebrow pierces

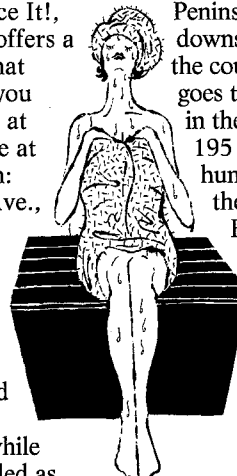
Pedicure

The perfect pedicure is equal parts beautification and foot massage, which is something the folks at **Let's Face It!** (568 Broadway, near Prince St., suite 604A; 219-8970) understand. Feet are soaked, cleaned, massaged up to the knee, wrapped in warm towels, and then polished, all for \$25. Because of a recent (and perhaps excessively finicky) law that forbids using nail files and pumice stones on

can damage nerve endings, and unhygienic instruments can cause infections. But the folks who run **Gauntlet** (144 Fifth Ave., near 19th St., second floor; 229-0180) have been in business for two decades, and are by far the most experienced and (the store's name notwithstanding) attitude-free piercers in the city. Noses, nipples, and navels (or "the three n's," as they're called here) are the most popular spots, but Gauntlet will pierce anything, and we do mean anything.

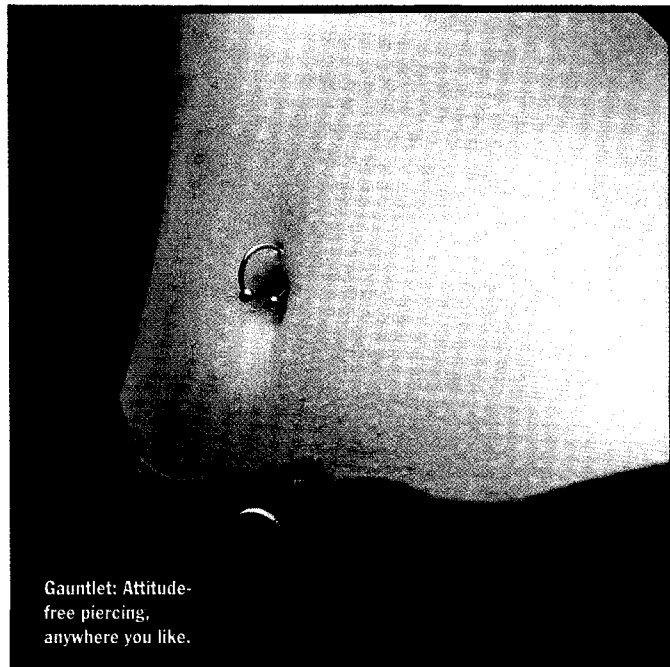
Sauna

Even though the **Russian & Turkish Baths** (268 E. 10th St.; 473-8806) are not as luxurious as, say, the sauna at the Peninsula (in fact, they're decidedly downscale), the president of Finland—the country that invented the sauna—goes there when he's in town. The heat in the Russian baths climbs as high as 195 degrees, with 50 percent humidity—conditions similar to those at a typical Finnish sauna. For those who like it even steamier, there's a Turkish bath. An additional \$26 gets you a *platza* (oak leaf) beating. Or have yourself a half-hour massage for the same price—one of the cheapest in the city.



Waxing

Unlike many other beauty treatments, waxing is neither pleasurable nor relaxing and can, in certain situations, be thoroughly undignified. It's simply a necessary evil, and the best one can hope for is a thorough job, a gentle hand, and



Gauntlet: Attitude-free piercing, anywhere you like.

a speedy conclusion. **Susan Ciminelli** (601 Madison Ave., near 57th St.; 688-5500) uses a natural green wax from France that is more gentle than beeswax. Even more important: Waxologists (as they like to call themselves) will examine your hairs to see how they grow, then wax accordingly, which means the risk of ingrown hairs is vastly reduced. **Honorable mention:** Jeniette New York (62 E. 13th St.; 529-1616); Frederic Fekkai Beauty Center (Bergdorf Goodman, seventh floor; 753-9500); The Beach (for men; 112 Christopher St.; 924-8551).

Men's Barbershops

Sure, you're as likely as not to walk out of **Paul Molé's** venerable barbershop (1031 Lexington Ave., at 74th St.; 535-8461) looking as spray-can spiffy as Van Heflin, but then, you don't go to Mike Wallace's barber to look like Henry Rollins. The actual Paul Molé has been dead since 1969, but the shop his father, Joseph, opened in the twenties rolls on. "A lot of people today don't seem to know what a barbershop is," says Adrian Wood, who

Wigs and Plus:
From the ordinary
to the, uh, not so.

bought the place with Paul Maciag in 1970. "A barbershop is a place where men can talk to other men, a place where a man can get a face massage and it's not an offense to his masculinity." Paul Molé is the kind of place where the barber knows to ask about your girlfriend before he even knows if you've got a girlfriend. Haircuts go for \$25 (\$20 for "plain, dry"), as does a shave—with hot towels and that face massage. There's generous use of mystery goops that could be grooming holdovers from the Harding administration. The effect is virtually straight camp, a testosterone bath amid the museum-perfect barber poles, spruce wainscoting, and authentic barber's chairs. There are manicures, shoe shines, old guys with gray hair who like boxing. Don Imus called recently. He was asking whether this was the salon that dyes Mike Wallace's hair. The Molé folks had two answers: *Mike Wallace doesn't dye his hair. And we're not a salon.*

Honorable mention: L'Homme Frederic Fekkai (Bergdorf Goodman Men, second floor; 339-3340).

If **Jacques Darcel** (50 W. 57th St.; 753-7576) is good enough for Jane Seymour, Raquel Welch, and Connie Francis, then

it's good enough for you. There's a \$35 consultation fee, private booths in which to try on wigs, and a variety of price options: less-expensive synthetic wigs, moderately priced human-and-synthetic-hair blends, and 100 percent human hair (a creepy venture, and an expensive one, but they're unbelievably real-looking). If it's fun you're after, Wigs and Plus (49 W. 14th St.; 675-4129) has everything from loopy big blue Marge Simpson-type wigs to long, straight Cher styles, in addition to the more workaday looks. And prices are extremely reasonable, ranging from about \$20 to \$150, which makes Wigs and Plus a favorite of club kids, drag queens, and other downtowners.

Honorable mention:

Nicholas Piazza/The Hair Source (38 E. 57th St.; 753-4247).

Shiatsu

As you lie limply on a massage table at the **Osaka Health Center** (50 W. 56th St.; 682-1778) after being saunaed, steamed, and boiled in a hot bath, then blanched in a freezing one, there comes a moment of blissful ignorance. "What are the ropes strung across the ceiling for?" you ask. Soon, two women are using them for leverage as they walk—not softly—across your spine. Sliding their slippered heels along your meridians, they come up on your lower back like ballerinas on point, performing shiatsu to force

the release of all that pent-up *ki* (Japanese for "energy"), the loosening of which tends to express itself in screams for help. As you're contorted into positions you haven't attempted since that year on the high-school gymnastics team, you may start to wonder just exactly when the "Health" part of the center's name comes into play, and why you're paying \$75 for this torture. But the relief one feels afterward, spaghetti-stepping out the front door, is the closest many New Yorkers will ever get to nirvana.

Honorable mention: Ohashi Institute (12 W. 27th St.; 684-4190).



City Arcot; models: left, Robin Perrine; right, Amy Gunther/Partners Model Management.



services

Dry Cleaner

Your standard neighborhood dry cleaners can easily meet most dry-cleaning needs. But take your wedding dress there? Or trust them with your favorite white Agnès b. skirt? Probably not prudent. Instead, take them to **Fashion Award Cleaners** (1462 Lexington Ave., near 95th St.; 289-5623), where your treasures will be almost obsessively ministered to. And then delivered free to your door in most of Manhattan. **Honorable mention:** Chris French Cleaners (57 Fourth Ave., at 9th St.; 475-5444).



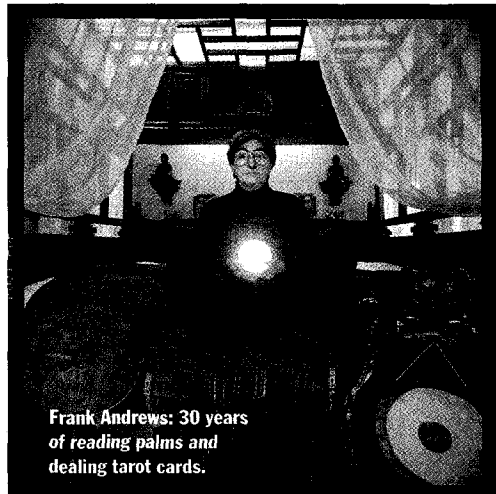
Caterer

Ten years ago, everyone agreed that the best caterer in New York was **Glorious Food** (504 E. 74th St.; 628-2320). Since that time, the field has become a lot more crowded. The openings and closings of a million restaurants have left countless chefs scrambling to set up catering shops, and the passing of the charity-ball era has left them scrambling for clients like never before. Through all that, only one constant remains: Everyone still agrees that Glorious Food is the city's best caterer. Whatever the affair, if it's extravagant, if all the right people are there, and if it gets mentioned in all the society columns, you can pretty much bet it's catered by Glorious Food. Co-owner Sean Driscoll says his company's vast reputation is based on "creative food and good service, in even the most difficult situations." For example, last week Glorious Food fed 650 people on the stage of the Metropolitan Opera, using the wings as prep stations. And it handles the annual luncheon for the Central Park Conservancy, presented entirely *sur l'herbe*. A few years back, at the Statue of

Liberty's centennial, the caterer even served dinner for 3,500—then did it all over again for lunch the next day. Should you be planning a very special affair, Glorious Food will also take on smaller projects—from weddings and corporate parties all the way down to an intimate dinner party for ten—and, as always, will provide all food, drink, and staff. (They don't bring plates and linens and such but will hook you up if it's needed.) Generally speaking, the bigger the party, the lower the price per head; for a ten-person dinner, the food charge would be between \$85 and \$110 apiece. If hiring a full-scale catering machine sounds a bit too involved, however, remember these two important caveats: First, almost every restaurant that you've ever loved does catering, too (just ask). And second, no matter how snazzy you may consider your rent-a-cook to be, members of the truly smart set all have their own personal chefs. So if you're really trying to impress, put a toque on your brother and introduce him as Pierre.

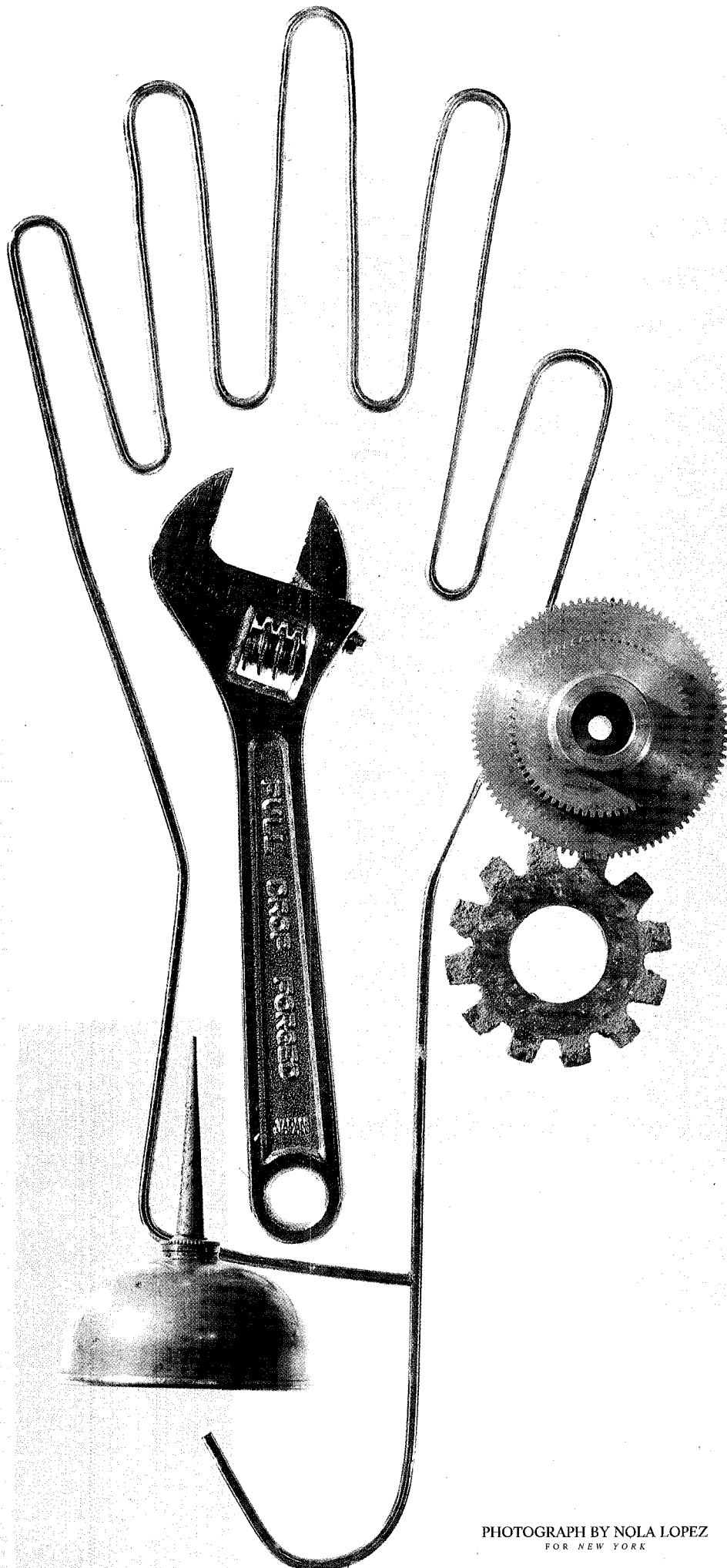
Psychic

In his Mulberry Street townhouse, surrounded by six small papillon dogs and several gold Buddhas, **Frank Andrews** (226-2194) deals tarot



cards, reads palms, and dabbles in astrology, as he has for more than 30 years. Back in 1976, Andrews told Perry Ellis he would one day be as big as Halston. He also predicted client John Lennon's death. "I had a vision of him covered in blood," says Andrews, "and told him that he would not have a happy ending." Recent New York transplant Maria Papapetros's client

list is also filled with celebrities. Actresses Demi Moore, Mary Steenburgen, and Vanessa Williams are regulars. Papapetros, a longtime L.A. resident, recently moved to an East 55th Street Victorian-style one-bedroom (935-



PHOTOGRAPH BY NOLA LOPEZ
FOR NEW YORK

CATERER MOTORCYCLE MECHANIC KENNEL PLAYGROUND MACINTOSH REPAIRS KIDS' HAIRCUT FREE GIFT WRAPPING DOULA AGENCY



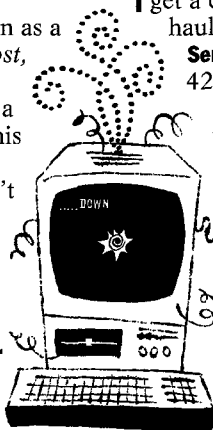
Dean Atchinson is the rat bikers' repair man of choice.

Frank Veronsky

4441), where she sees about 25 clients a week. How accurate is she? Papapetros, who was called in as a consultant on the movie *Ghost*, once met a Colombian man who brought her \$25,000 in a bag and asked her to locate his brother, whose plane was missing. "I told him I couldn't take his money," she recalls, "because the plane had disappeared into the ocean." Sure enough, it had.

Macintosh Repair

For the strictly at-home Macintosh user, one of the



most economical and speedy ways to get a computer running again is by hauling it over to **NYU's Computer Service Center** (7 E. 12th St.; 998-4231). The initial diagnostic fee is \$35, all of which is applied to the labor cost should you decide to go ahead with the repairs. (When Macs are old, their market value is often lower than their repair costs.) Labor costs are based on the part being serviced: A broken-hard-drive repair costs \$50 for data retrieval and labor. Four full-time technicians handle repairs, and they'll even make house calls.

Honorable mention: Tek Serve (163 W. 23rd St., fifth floor; 929-3645).

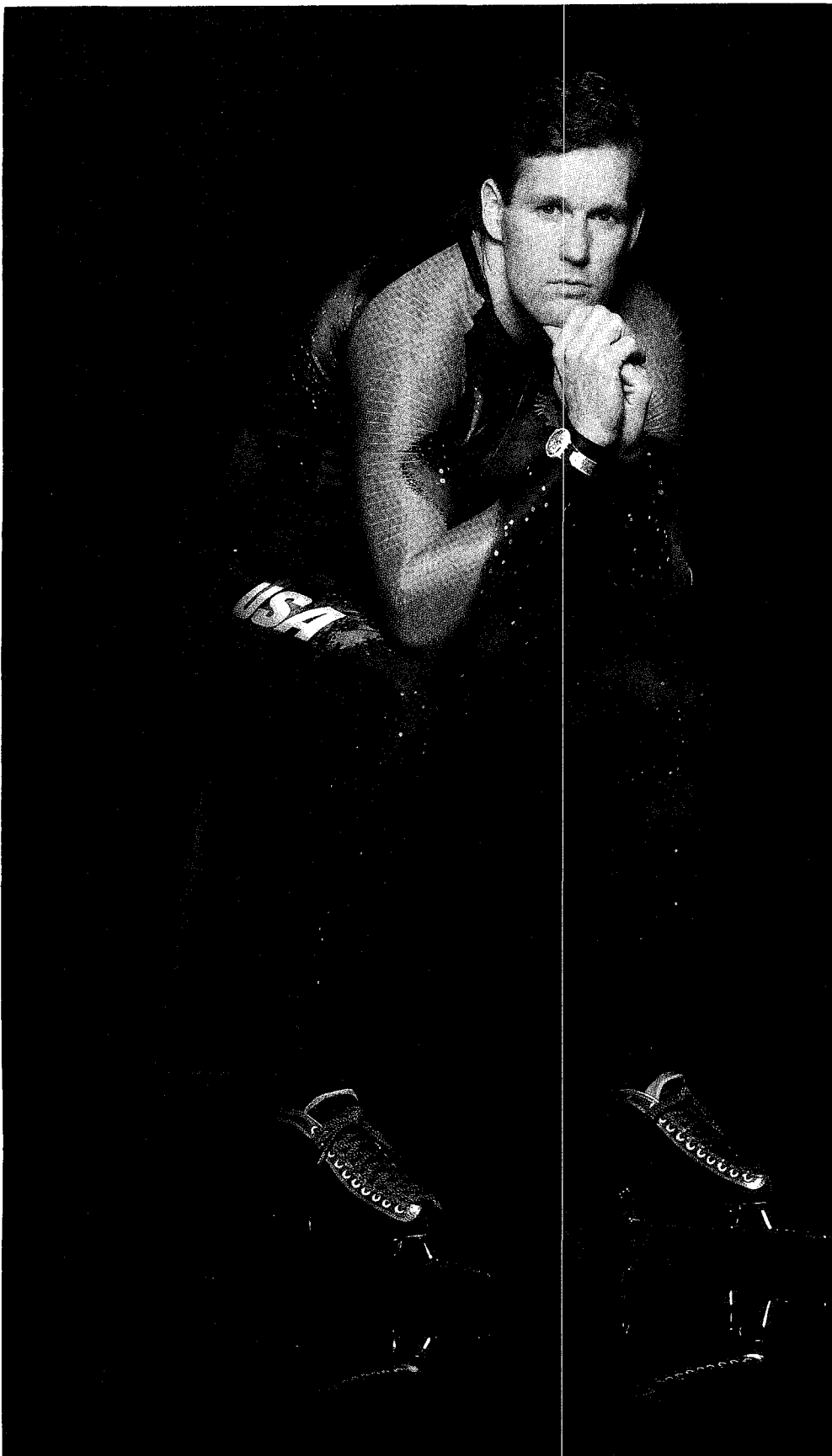
Rat-Bike Mechanic

Every spring, it seems as though a new wave of motorcycles invades the Village. First it was the "crotch rockets" of the

Kathryn Harrison
AUTHOR

Best alternative tourist attraction

"Mother Cabrini Shrine in Fort Washington. It's very, very strange. Her mummy is in a glass coffin—and they have a great gift shop."



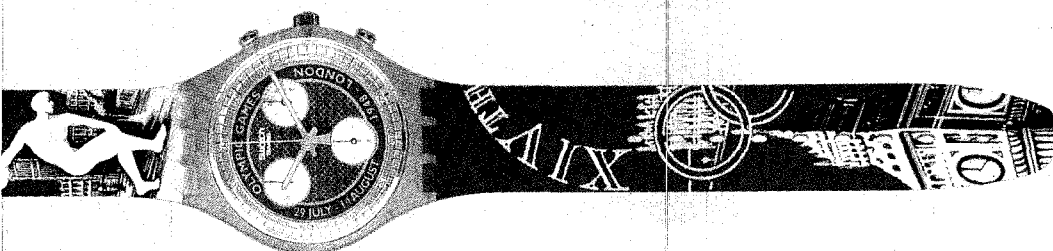
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Arne Glimcher
GALLERY OWNER/FILM
DIRECTOR
Best painting

"Picasso's *Les Femmes d'Alger* at MOMA. It's a treasure map to Picasso's perpetual processes and a challenge to twentieth-century art."

eighties—those ridiculously powerful muscle bikes from Japan. Then a few years ago, Harley-Davidsons had a renaissance. Most recently, it has been rat bikes—those low-glitz, vintage British imports such as Triumphs and BSAs. There's a utilitarian appeal to these bikes; their rugged exposed engines and lack of chrome give the most mechanically impaired rider that "I can't hang out today, gotta rebuild my engine" swagger. Not all rat bikers, however, actually know how to fix their bikes, so many of them are well acquainted with Dean Atchinson, head mechanic at **Sixth Street Specials** (703 E. 6th St.; 979-6535), who took apart his first BSA twenty years ago at the age of 13 and is profiting handsomely from the motorcycle trend du jour.

Doula Agency

New mothers are pushed out of hospitals sooner than ever—sometimes as early as 24 hours after giving birth—which leaves them with a happy little bundle and a bumper crop of questions: How does a breast pump work? Is diaper rash contagious? And why can't I stop crying? Enter the doula, a professional angel of mercy whose raison d'être is to tend to Mom by performing any odd tasks that need doing (the word *doula* is Greek for "mothering the new mother"). The service costs an average of \$22 to \$24 an hour (often with a minimum fifteen-hour commitment). There are a number of doula agencies around the city, but **In a Family Way** (124 W. 79th St. No. 9B; 877-8112), founded by Christine Kealy, gets unqualified raves from clients.

Photo Processing

There's no reason, in what is arguably the center of fashion photography and photojournalism, to drop your film off

at Duane Reade. Better to take it to someone who understands light, ASAs, and paper quality. For black-and-white film—if money isn't a consideration—head to **Lexington Labs** (49 W. 23rd St.; 645-6155). Just be prepared to wait for their expertise. If, say, a regular client like Bruce Weber or Herb Ritts sends in a slew of rolls from his latest shoot, you can bank on his film getting done first. And a roll of film with contact sheets can cost from \$12.50 to \$16, which doesn't include prints (those are priced from \$5.50 up). For color—as well as B&W—prints, try Duggal (9 W. 20th St.; 242-7000). It's not only efficient and reasonably priced but open 24 hours.

Playground

New Yorkers are too obsessed with their progeny for there to be any playtime secrets left worth revealing. Which is why the best playground in the city is as overrun as Nobu at 8 P.M. on a Friday night. On any given pretty afternoon, **Hudson River Park** (between Vesey and Chambers Sts. on the river) is packed with children of the truly clued-in.

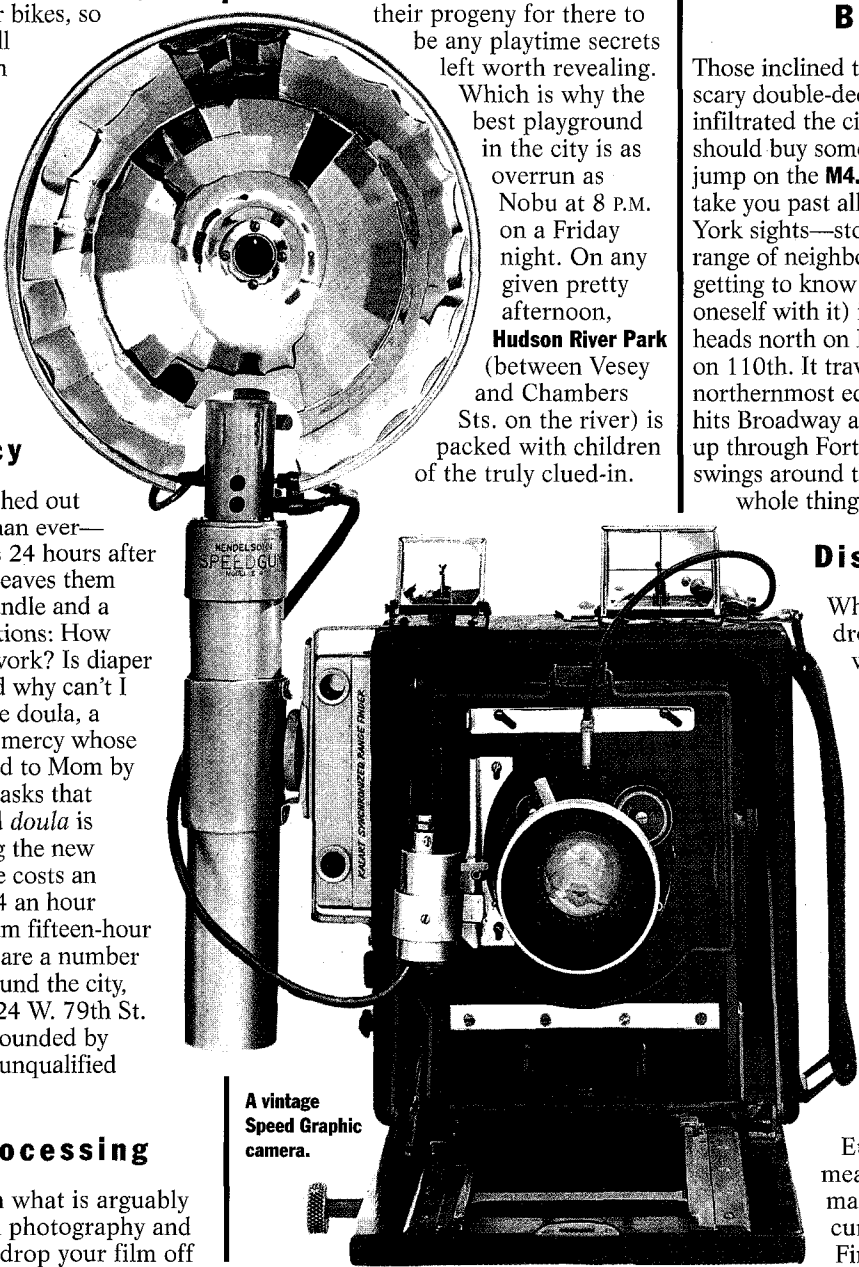
Sure it's got great equipment—firemen's poles, sandboxes, lookout towers, and a kid-powered carousel—but the real draw is the waterfront setting. That's far from the only advantage, though: For one thing, the playground is almost unnaturally clean. For another, it's so far south as to make a trek here feel like a field trip out of the city. **Honorable mention:** Spector Playground (Central Park at W. 86th St.); the Rustic Shelter (E. 67th St. and Fifth Ave.).

Bus Ride

Those inclined to stay away from those scary double-decker buses that have infiltrated the city over the past few years should buy some tokens instead and jump on the **M4**. This trip uptown will take you past all the most typical New York sights—stores, museums, and a range of neighborhoods—which is what getting to know the city (or reacquainting oneself with it) is all about. The bus heads north on Madison, then turns west on 110th. It travels past the northernmost edge of Central Park, then hits Broadway and continues all the way up through Fort Washington until it swings around the Cloisters and does the whole thing in reverse.

Discount Fabrics

When in-the-know dressmakers and tailors want designer fabrics at a substantial discount, they head to **40th Street between Seventh and Eighth Avenues**, a block lined with textile stores. Their first two stops are at B&J Fabrics, Inc. (263 W. 40th St.; 354-8150), and Trebor Couture (215 W. 40th St.; 221-1610). At B&J, the stock sprawls over three floors and includes an impressive amount of current American and European goods. (This means that the clothing made from these fabrics is currently in the stores. Find yourself a good



A vintage Speed Graphic camera.



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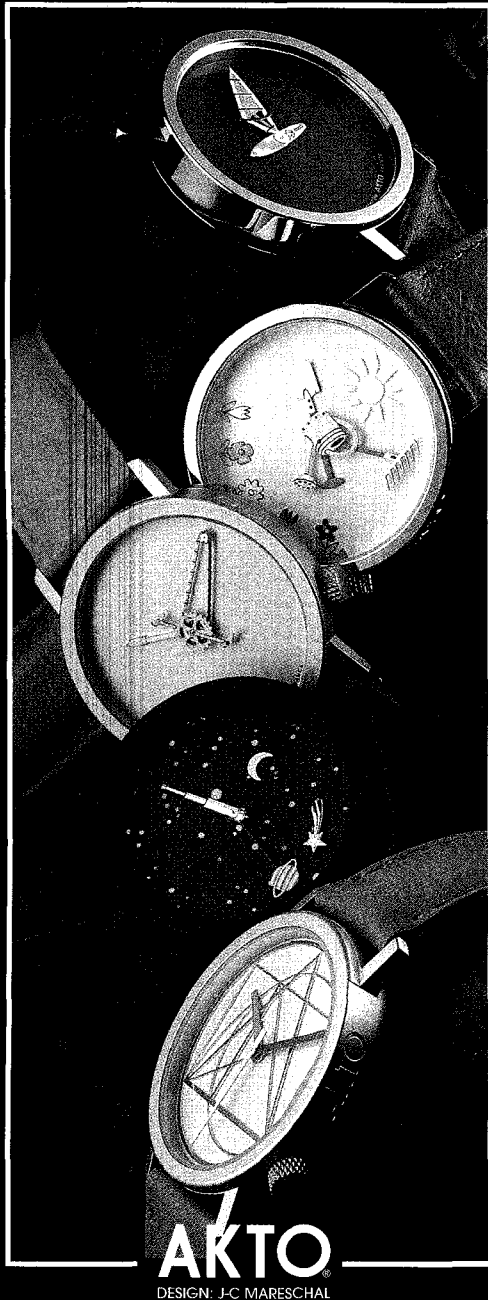
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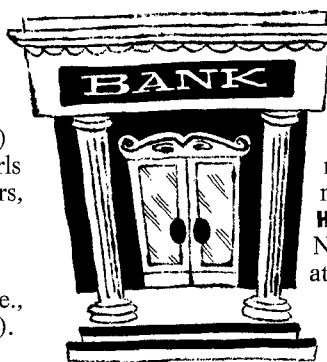
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seamstress—see “Dressmakers” on page 72—and you’re in business.) Trebor also features a number of top-of-the-line European couture goods, as well as thousands of bolts of wools, silks, and velvets, among them fabrics used by Chanel, Joseph Abboud, Oscar de la Renta, and Valentino.

Kids' Haircuts

Nobody under the age of 16, no matter how stylishly bred, should look like he or she just walked out of Oribe. Even in the city, kids should look like kids. The people at **Short Cuts** (104 W. 83rd St.; 877-2277) seem to have things in the right perspective. The basement-level salon has a rumpus-room feel, with toys and games and spaceship-cum-cutting stations. For the squeamish, I-won't-unless-you-do customer, there are special parent-child package deals. They'll also throw hopelessly outdated (yet somehow still appealing) beauty parties, where girls get manicures, makeovers, and crimped or French-braided hair. **Honorable mention:** Cozy's, Cuts for Kids (1125 Madison Ave., near 84th St.; 744-1716).



Free Gift Wrapping

Some shops have recently gone the Tiffany route and opted for signature boxes, but **William Lipton, Ltd.** (27 E. 61st St.; 751-8131) and **Stubbs Books & Prints** (153 E. 70th St.; 772-3120) are serious about paper gift wrapping. Lipton haunts flea markets for antique beads, old ribbons and waxed cords, vintage papers, and faded millinery flowers, all of which he uses to turn his wares into gifts. Plain white butcher's paper is one of his favorites, topped with sheets of nori or covered with floral tissue paper (flower side down) for a mottled look; leaves and butterflies are hand-cut from cedarwood. Though Jane Stubbs's materials are simpler—her distinctive papers are handmade and printed in Nepal, and she uses dried raffia and Japanese silk organza as ribbons—the results are rather splendid. **Honorable mention:** Takashimaya (693 Fifth Ave., near 54th St.; 350-0100).

Car Service

Sure, there are great car services in this town, but many of the best ones take corporate accounts only. The outfits that cater to personal accounts are often shoddy operations featuring cruddy seat-belt-less cars that smell of smoke and surly drivers who need to consult a map

in order to get to Brooklyn Heights.

Allstate Car & Limousine Service, Inc. (163 Eighth Ave., at 18th St.; 741-7440, out of town 800-453-4099), is a prompt, friendly, and competitively priced service that doesn't discriminate against individual customers and has rates (\$18 to La Guardia from Manhattan, for instance) that often end up costing less than a taxi.

Friendly Bank

There's something depressing about banking in New York City, where the tellers, managers, and loan officers seem singularly unconcerned about one's financial well-being. **Republic Bank for Savings** (five branches in Manhattan: The one at 186 E. 86th St., 427-2254, even has long hours—Mon. to Fri. 8 A.M. to 7 P.M., Sat. 10 A.M. to 3 P.M.) has the shortest lines, a staff that actually seems like it's there to help you, and the lowest fees for the smallest required balance—not to mention live piano music at most of the branches. **Honorable mention:** The Bank of New York (706 Madison Ave., at 63rd St.; 527-3700).

Insurance Company

Chubb (100 William St.; 483-8888) is not interested in cutting corners. A new brownstone policy, for example, promises to restore all items of like kind and quality. A recent independent survey found that 98 percent of Chubb customers found the claim services to be good or excellent. Who are the best brokers to sell you Chubb insurance? Susan Bei (Frank Crystal & Co., Inc., 40 Broad St.; 344-2444), Everard Lee (Frenkel & Co., Inc., 123 William St.; 267-2200), and Judy Sigel (Douglas Elliman, 909 Third Ave., at 54th St.; 350-2300) have been giving insurance advice to New Yorkers for more than 25 years. All three firms are among the top 25 independent-property and casualty-insurance brokers in the U.S.

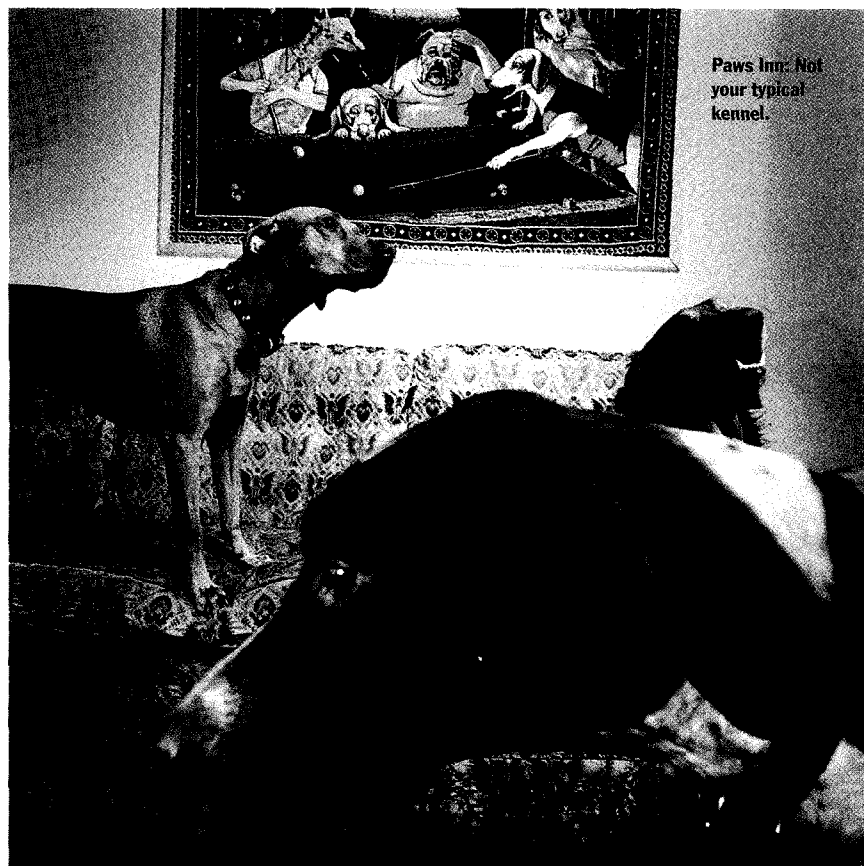
Reweaving

Sadly, reweavers are a dying breed; good ones, like the folks at **French-American**

Jerry Stiller ACTOR

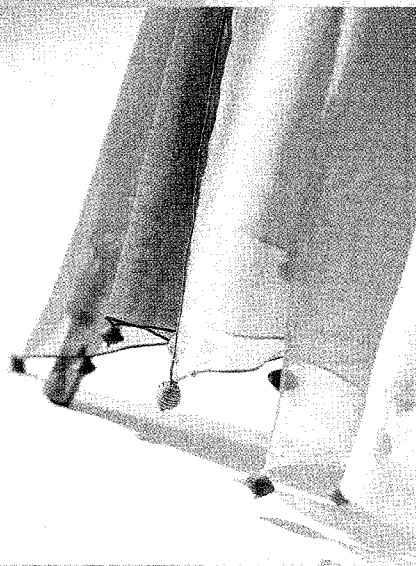
Best Good Samaritan

"John Starks of the Knicks, who upon hearing that the settlement house Boys Brotherhood Republic on East Sixth Street was in danger of closing has been contributing \$100 for each three-point shot he makes."



Photography by Ann Straton for Felissimo

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Reweaving Co. (119 W. 57th St., Suite 1406; 765-4670), are practically extinct. And since clothes seem to be made more chintzily than ever these days, it's well worth it to breathe five or six more years of life into that threadbare-at-the-elbows houndstooth jacket. And it's truly a revelation to learn that moth holes, cigarette burns, and nasty snags, while pesky, are, in fact, reversible. **Honorable mention:** Alice Zotta Reweavers (2 W. 45th St., Suite 1701; 840-7657); Karlton Weavers, Inc. (895 Broadway, near 19th St., third floor; 533-2122).

Beginner's Orthodox Service

Rabbi Buchwald's weekly Beginner's Service—part of the National Jewish Outreach Program, at the **Lincoln Square Synagogue** (200 Amsterdam Ave., at 69th St.; 874-6100)—is not your typical Sabbath quorum. The three-hour service shifts easily from silent recitation of the Shabbat Amidah's blessings ("the attempt to communicate on the most sublime level with the divine") to gossip about local *machers*. A lesson in Jewish bowing becomes a diatribe about West Bank politics. Even the *mechitzah*—a white curtain hung down the middle of the room to separate the sexes—doesn't discourage a small-scale gender war: "At 2:30 in the morning, they should walk you home anyway!" demands a woman,

referring to the Orthodox law that says unmarried men and women can't be alone together. From across the room comes a counterpoint: "Why shouldn't a woman be sensible enough to prearrange an escort?" Before the rabbi has to break things up, someone offers an observance that has the group whooping with laughter: "What is this? *Geraldo*?"

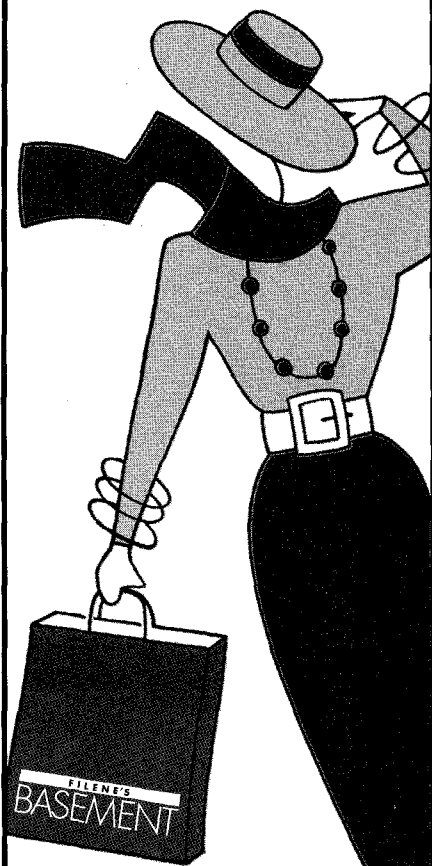
Best Kennel

Paws Inn (189 Ninth Ave., near 21st St.; 645-7297) is not the place to take Spot if you've trained him not to jump on the sofa—at this "cageless boarding and social club," this sort of behavior is actually encouraged. Owner Sherry Field accepts up to 40 dogs at a time and separates her charges by disposition into several playpenlike gated areas. Field and her staff are amusingly earnest about such things as "nap time," which occurs after lunch with lights dimmed. The dogs are taken out twice a day for strolls on the Chelsea side streets and, adorably, also make daily visits to the "woof deck," a small gated Astroturfed area with bouncing balls, a doghouse, and jungle-gyms. Unlike some kennels, the dogs here are monitored 24 hours a day—someone actually sleeps in the upstairs bed with them at night. Dogs with "aggressive tendencies" are not accepted. **Honorable mention:** Urban Animal (250 W. 57 St.; 969-8506).

At The Basement, The Accent Is On Bahgains!

Filene's Basement is world famous for designer and famous maker clothing for men and women at incredible low prices. How low? Up to 60% below department store prices every day. And now Manhattan has two Basements! *At the corner of Broadway & 79th And in Chelsea at the corner of 6th Avenue & 18th street.*

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Window Treatments

Sure, there are a few odd souls who like nothing more than browsing among the curtains until they find the perfect swag, the ultimate valance, the essential jabot. But most of us don't even know what these things are. We want, um, shades or something, and it'd be preferable if they were, like, *nice*. All in all, we want to spend about 30 minutes and be done with it. If there's any place that can actually transform an abjectly dull chore into something approaching fun, it would be **Martin Albert Interiors, Inc.** (9 E. 19th St.; 673-8000), where, for a price, the possibilities are very nearly endless. There are more than 125,000 fabric swatches and samples on display, and for the decorating impaired, there are a few mini-bedroom and living room vignettes for inspiration. **Honorable mention:** Interiors by Royale (964 Third Ave., at 58th St.; 753-4600).

Leather Repair

Anyone who's ever taken a leather jacket to the dry cleaner for cleaning or repair knows what a disaster that can be: They come back all weird and discolored, bearing only a passing resemblance to the beloved item that was dropped off. Better to consult the experts.

Like **R and S Cleaners, Inc.** (176 Second Ave., near 11th St.; 475-9412), where they'll recondition, recolor, and restitch even the most challenging garment. **Honorable mention:** Precision Leather Crafters (73-34 Bell Blvd., Bayside Queens; 718-465-3661). And for luggage, Superior Leather Restorers (133 Lexington Ave., near 29th St.; 889-7211).

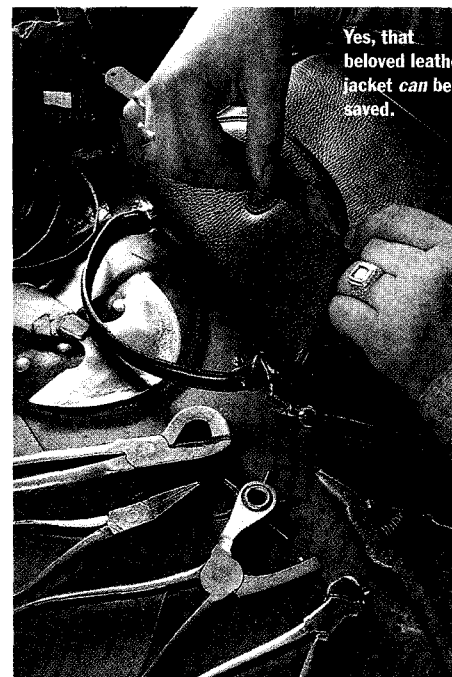
Subway Station

There are no rainbow-colored mosaics at the **Herald Square** subway station. Nor are there wacky sculptures hanging from the ceiling or stained-glass windows. "Herald Square is like a mall," complains Paul Fleuranges, New York 1's transit reporter, who thinks Franklin Street should get the prize for best-looking station. Subway guru Fleuranges does agree, however, that as a large transfer point—the B, D, F, Q, N, and R lines, as

James Levine

MAESTRO
Best library

"The Pierpont Morgan Library has the best-kept secret treasure trove of music manuscripts."



Yes, that beloved leather jacket can be saved.

well as the PATH trains run from there—serving 105,000 commuters a day, Herald Square gets the job done and remains relatively clean. Since 1992, the station's \$60 million renovation has been well maintained by a conscientious station manager, Peggy Forest.



Photo Restoring and Salvaging

The beach house burned to the ground in January, and a box of treasured family photos was first scorched, then waterlogged by firemen's hoses, and left all but destroyed. Within weeks, **Galowitz Photographics, Inc.** (50 E. 13th Street; 505-7190), had done

an amazing (albeit expensive, at an average of \$25 a shot) restoration job. If you knew about them, you'd never throw away a picture you thought was ruined. Galowitz can fix stained, cracked, ripped, and faded pictures, and can even unstick a photo from a glass frame.

Dressmaker

Willie Molina of **Guillermo Couture** (201-736-9191) has a workroom in New Jersey, but he comes into the city at least three times a week and, best of all, makes house calls. Just remember, while savings are substantial, when it comes to designer knockoffs, *bargain* is a relative term. An actual Armani chiffon dress and jacket costs about \$3,000; Molina's version goes for \$1,500, including fabric. **Honorable mention:** Leon Shnayderman (101 W. 57th St., Suite 2J; 586-3605); Yasuko Omi, 220 E. 60th St., Suite 4E; 687-2096). All by appointment only.



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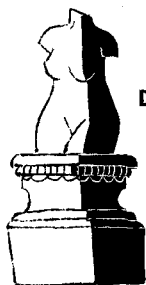
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culture



Record Chain

Disc-O-Rama (186 W. 4th St., 206-8417; 40 Union Square East, 260-8616) isn't really a chain, as it has only two links, and it's not particularly shopper-friendly. It's a place for those who know exactly what they're looking for and want to plunk down their \$9.99 (Disc-O-Rama's price for most major-label domestic CDs) and leave,

having gotten the best new-CD deal in town. Both branches are reasonably well stocked in all genres and in the *Billboard* top 30; the Village location also has a musty basement twelve-inch-dance-single department, with a live D.J.

Used-CD Store

There's a strip of stores along St. Marks Place between Second and Third Avenues that dominates the used-CD market—it includes such stalwarts as Sounds, Smash Compact Discs, Venus Records, and Joe's Compact Discs. Even more stores are now setting up shop on the surrounding blocks, so it seems like the last place in the world someone would want to open yet *another* place. Twenty-five-year-old Tony Sachs, a former employee of Smash, was the first to figure that out. He has had the Upper West Side virtually to himself since opening **NYCD** (426 Amsterdam Ave., near 80th St.; 724-4466) a year and a half ago. Like the downtown stores, his is crammed with used CDs ranging from recent releases to obscure jazz classics, as well as a healthy selection of new CDs, boxed sets, and imports.

Readings

Live readings have become such a conventional weapon in book publicists' arsenals that they are often rather dull affairs—featuring writers who are merely current, and attended by people who are merely bored. Not so, however, at **Limbo** (47 Ave. A, near 3rd St.; 477-5271). This way-way-relaxed coffee shop on the yuppie end of Alphabet City regularly attracts an eclectic and impressive array of literati, from the headiest of headliners to the most intriguing of young

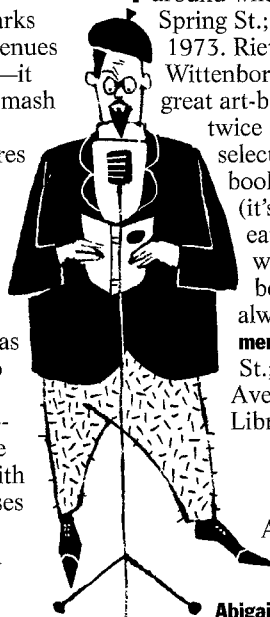
upstarts. In the two and a half years that the series has run, the café has been host to such boldfaced names as Don DeLillo, Mona Simpson, Richard Price, Harold Brodkey, John Ashbery, Fran Lebowitz, Susan Minot, James Purdy, and Caleb Carr. And lest it all sound too 92nd Street Y, have no fear—the evenings have been known to hold more than a few surprises, like the time that America's most prolific author, William T. Vollmann, pulled out a gun and fired it in the audience's direction. After this winter's brief hiatus, the series is back on track, and the action takes place Wednesday nights at 7.

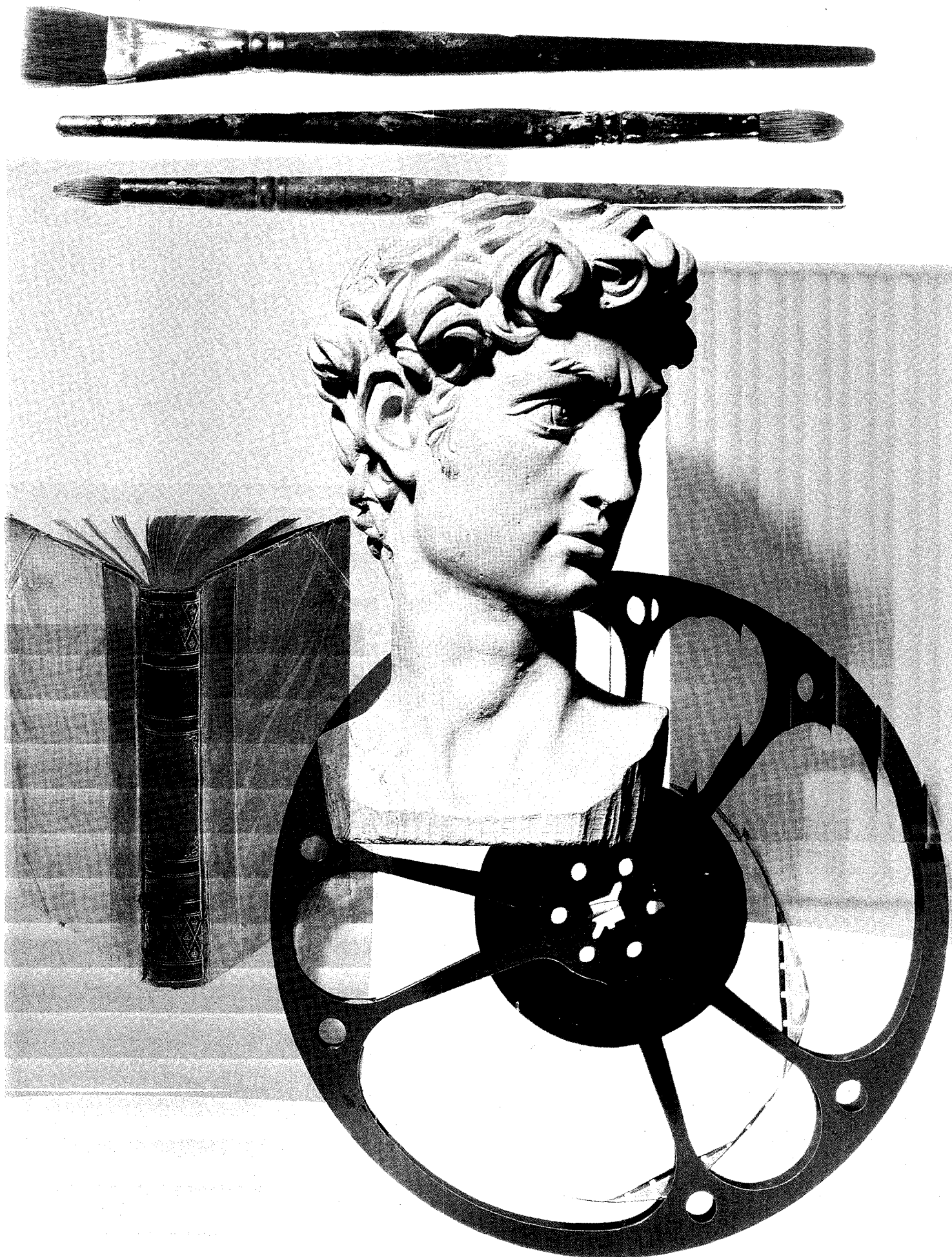
Art-Book Store

There were hardly any galleries or stores around when **Jaap Rietman, Inc., Art Books** (134 Spring St.; 966-7044) opened in SoHo in 1973. Rietman, who'd previously worked at Wittenborn & Co., one of New York's late, great art-book stores, has moved his business twice since then. The store has a first-rate selection of monographs, catalogues, books on architecture, and magazines (it's the place that artists rush to for an early copy of *Artforum*), and it's well worth asking about out-of-print art books, too, because Rietman has always kept extra copies. **Honorable mention:** Hacker Art Books (45 W. 57th St.; 688-7600); Ursus (981 Madison Ave., near 76th St.; 772-8787); Ex Libris (160A E. 70th St.; 249-2618).

Small Museum

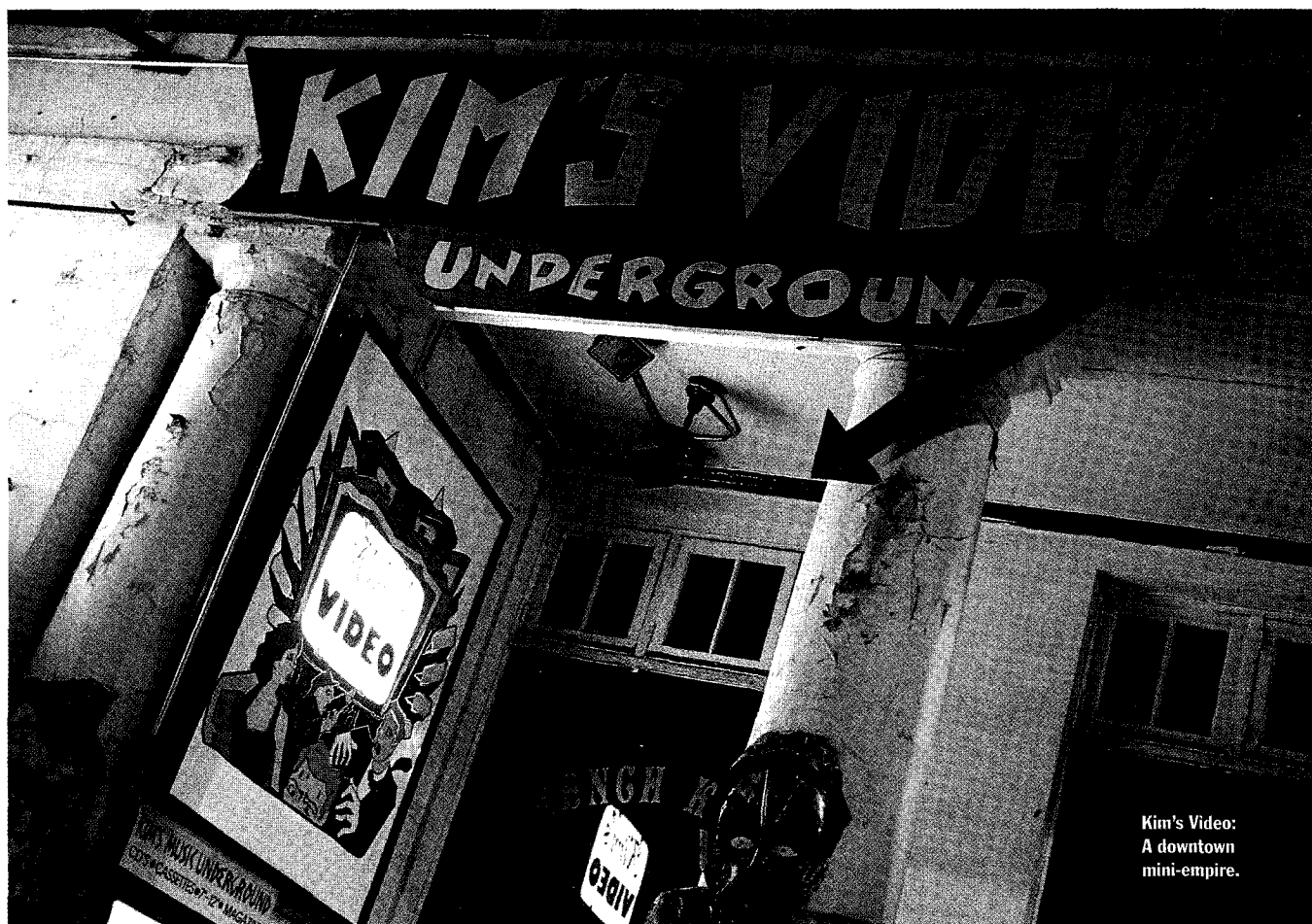
As New York City's past becomes increasingly elusive, we can take comfort in the knowledge that the **Abigail Adams Smith Museum** (421 E. 61st St.; 838-6878) will remain more or less exactly the way it was. Originally built in 1799 as a carriage house on an estate that had belonged to Abigail Adams Smith (the daughter of President John Adams), the building was converted into a hotel in the early 1800s. Because so much biographical data exists from the years this house was a hotel, recent restorations have centered on reinterpreting that era. So far, the building's roof, exterior masonry, and front porch have been repaired; this month, restoration begins on its interior





PHOTOGRAPH BY NOLA LOPEZ
FOR NEW YORK

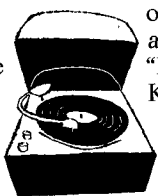
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Kim's Video:
A downtown
mini-empire.

Steven Freeman

rooms. "What's so interesting about the hotel period is that we've learned about the people who stayed there, people who worked here, and about the cultural development of New York City and its surroundings," says the museum's curator, Jennifer Anderson-Lawrence. But truly the best thing about this place is that one can see real Federal furniture, not in some contrived museum room but in a real house in the middle of New York City. **Honorable mention:** Alternative Museum (594 Broadway, near Prince St.; 966-4444); Chaim Gross Studio Museum (526 LaGuardia Pl.; 529-4906); Isamu Noguchi Garden Museum (32-37 Vernon Blvd., Long Island City; 718-721-1932).



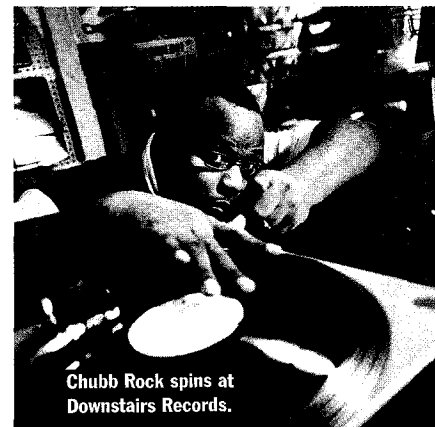
Video Store

If your idea of a good video store is one where an employee responds to a request for the movie *Blue* with "Derek Jarman's or Krzysztof Kieslowski's?," then head to **Kim's Video**. It's a mini-chain: four locations in downtown Manhattan, numerous movie nerds behind the counter, and a stockpile of out-of-print, imported, and just plain *odd* videos. Its reputation for haughtiness, unfortunately, is deserved. **Honorable mention:** Evergreen Video (228 W. Houston St.; 691-7362); the New York Public Library's Donnell branch (20 W. 53rd St.; 621-0618).

Independent Record Store

New York's great record stores share a unifying obsession—vinyl—as well as an unlikely obsessed customer: Bruce Willis, whose photo is prominently displayed all over town. **Downtown Records** (164 W. 25th St.; 924-5791) is known worldwide as the place to hear and buy the latest twelve-inch dance records. D.J.'s man turntables throughout the day in three deafening, dedicated chambers: the tribal/trance, the rap/reggae, and the

deep-house rooms. For novices, the D.J.'s will elucidate the seemingly countless strains of house music, from Latin to underground; they'll steer pros toward the next big club hit. And the store gets its share of heavy hitters: That fellow belling up to the D.J. counter beside you may be hip-hop eminence grosse Biz Markie. Downstairs Records (35 W. 43rd



Chubb Rock spins at
Downstairs Records.

Steven Freeman

Harold Evans PUBLISHER

Best place to eat and read

"The Barnes & Noble in the Citicorp Building is one of my favorite spots. I'd love books even if I wasn't a publisher. The idea of spending hours and hours in there—and halfway through *Decline and Fall* or *War and Peace*, you can go and get something to eat without going outside . . . I love these complete bookstores with food for the body as well as for the mind."

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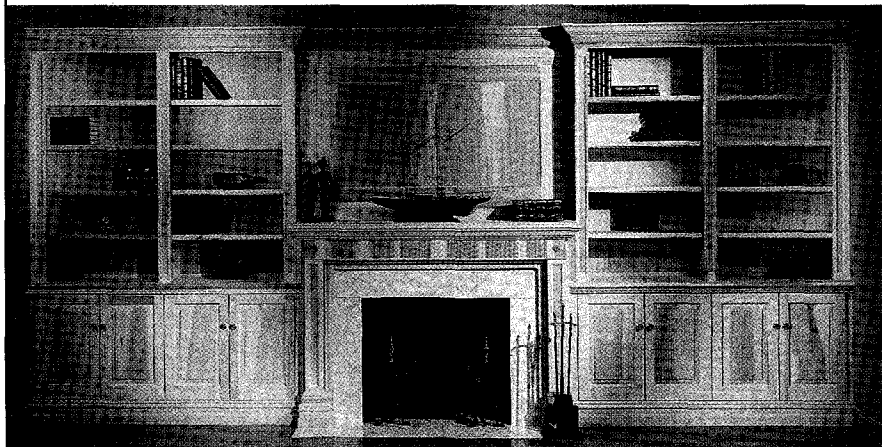
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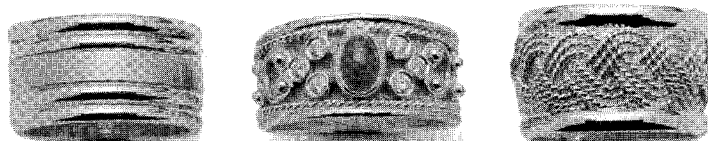
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before deciding whether to buy. For 40 years of alternative music, including lots of vintage rockabilly and garage, try Midnight Records (263 W. 23rd St.; 675-2768). Footlight Records (113 E. 12th St.; 533-1572) remains peerless in the realm of original-cast, movie-soundtrack, and popular-vocal LPs and CDs.

Video-Store Adult Section

Here's what makes a great adult-video section: variety, and easy-to-locate titles in surroundings where one is not made to feel like an abject pervert. The adult-movie selection at **World of Video** (178-180 Seventh Ave. So., at Perry St., second floor; 691-1281) is set in the back, but not segregated to some seedy little room, and the number of videos is astonishing.

Libby Gelman-Waxner

BELOVED CRITIC

Best movie theater

"Can I say something? I know that a lot of people just worship the Angelika Film Center on Houston Street, because it books only Macedonian movies without Meg Ryan or animated warthogs, and because it serves kiwi tarts in the lobby instead of Gummi Worms, but is that enough? The crowd at the Angelika know that their outfits are perfect when they look truly clunky and asymmetrical, as if Diane Arbus were their personal shopper. They consider going to the movies to be a creative act, as if Quentin Tarantino were going to stand by the exit and say, 'Melissa—you're an NYU sophomore, so you'll know—should Travolta die at the end?' The Angelika is the Isabelle Adjani of Manhattan movie theaters: pale, beautiful, drop-dead chic, and really annoying.

"For certain films, Times Square is the only way to go; I like to sit behind teenagers who seem to believe that the Terminator can actually hear them if they talk really loud and scream, 'Watch out! Here he comes!' I also enjoy all those new multiplexes in Chelsea and the East Village, where there are supergraphics on the walls that resemble diagrams of a uterus rethought as a Navajo rug. The Ziegfeld on West 54th is also very nice, especially at private screenings, where publicists and assistant editors can stand up in the third row and scan the aisles to see who might be worth snubbing or sucking up to. But my current personal favorite would have to be the new Sony Theaters on upper Broadway, where they show regular movies and those 3-D Imax things where the sharks and Val Kilmer jump right out at you, as if they were on the subway. All the theaters are still in that spanking-new, just-completed state, and you can tell exactly where the décor will start to peel. Even the most deluxe, modern movie theaters feel like motel rooms with really big TVs; the Sony Theaters are like a gorgeous Marriott with Milk Duds."

Gallery Opening

It's often said that openings stopped being fun in the late eighties, when the art market went to the dogs. And nothing can compare with the fifties and sixties, when hard liquor and hors d'oeuvre were de rigueur at Madison Avenue galleries. Nowadays, finally having realized that precious little art actually gets sold during openings, cash-strapped gallery owners have taken a hard-line approach. They rarely offer anything besides cheap wine, seltzer, and beer, unless it's an invitation-only event, which is often more like a private cocktail party. **Exit**

Art/The First World (548 Broadway, near Prince St.; 966-7745) has redefined gallery openings for our time. There's no free food or drink and no lure of exclusivity—anyone, literally anyone, is welcome. The openings are

popular because the shows are consistently interesting and varied, and the crowd is fabulous, but with a minimum of attitude. And the café is also a big draw. Smoking is actually *encouraged* there. And you can order a glass of wine and a spicy potato tortilla or goat-cheese-and-eggplant sandwich

(yes, you'll have to pay), then troll the incredibly cool gift shop. **Honorable mention:** Matthew Marks (1018 Madison Ave., near 78th St., 861-9455; 522 W. 22nd St., 243-1650); Paul Morris (530 W. 22nd St.; 243-3753); Marian Goodman (24 W. 57th St.; 977-7160); Ace (275 Hudson St.; 255-5599).



At Exit Art, the fabulous gallery opening lives on.

Sara Krauskopf

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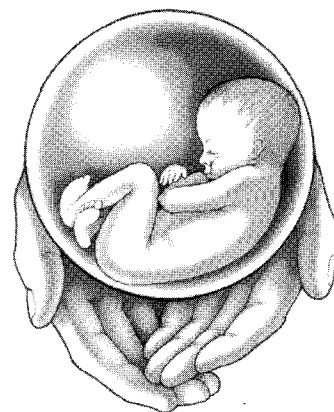
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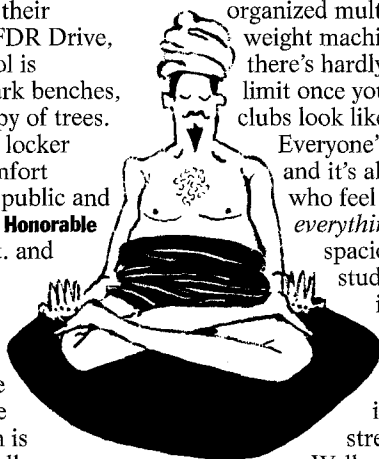
fitness

Outdoor Pool

Remember the scene in *Raging Bull* in which Cathy Moriarty catches Robert De Niro's eye? She's strutting around the local municipal pool as if it were her own private country club, oblivious to about a million screaming, splashing kids. The rest of us, fearing whirlpooling and other signs of late-capitalist social breakdown, steer clear of public-bathing situations, especially at massive, jam-packed outdoor pools like Hamilton Fish, on East Houston Street, and the enormous Astoria pool under the Triborough Bridge. For a calmer redoubt, head east to the virtually hidden **John Jay pool** (in the cul-de-sac on Cherokee Pl. between 76th and 78th Sts.; 794-6566). This park is so remote (five *long* avenues from the Lexington line) that it really is convenient only to the immediate community; mothers and children socialize happily with their neighbors. Perched above the FDR Drive, the six-lane, nearly 50-yard pool is surrounded by playgrounds, park benches, and, unexpectedly, a lush canopy of trees. Opened in 1940 (the red-brick locker room went up in 1908 as a comfort station), the pool is free to the public and opens for the season on July 1. **Honorable mention:** Asser Levy (E. 23rd St. and Ave. A; 447-2020).

Yoga Class

It may be mainstreaming as the latest health-club craze, but the hottest (and best) yoga in town is performed at the unapologetically spiritual **Jivamukti** (149 Second Ave., near 9th St.; 353-0214), where prime-time classes are always a mob scene. Om-ing, chants, and mantras are standard procedure here. Taped mix-'n'-match medleys of Bhagavan Das, Patsy Cline, and Chopin fill the airwaves, and the regulars all appear to be fluent in Sanskrit. They're also in prime physical condition. Yoga at Jivamukti is contortionist, vigorous, sweaty, and so fast-paced it approaches aerobics. There are beginner classes, but at Jivamukti, no regular attendee remains a novice for long. **Honorable mention:** Yoga Asana Center (297 Third Ave., near 23rd St.; 889-8160); B.K.S. Iyengar Institute (27 W. 24th St.; 691-9642).



Health-Club Chain

After the initial adrenalized surge of motivation wears off, gym workouts tend to quickly become drudgery. Same old StairMaster. Same old hip-abductor machine. That pile of shredded rubber mats stacked in a corner. Gyms are discovering that to keep their members interested, they have to be more than mere sweatshops blasting mind-numbingly loud house music. Most chains offer modern equipment and the usual gamut of classes, from step to body-sculpt to some variation of funky low-impact. Crunch and New York Sports Clubs have both come on strong, but **Equinox Fitness Club**, with locations on the Upper West Side (344 Amsterdam Ave., near 76th St.; 721-4200) and in the Flatiron district (897 Broadway, near 19th St.; 780-9300), makes working out as pleasurable as possible. The organized multi-level layout, with cardio and weight machines on every floor, means there's hardly ever a wait and *never* a time limit once you're on a machine. True, the clubs look like Aaron Spelling sets:

Everyone's young, everyone's beautiful, and it's all relentlessly upscale. Those who feel the need to have name-brand *everything* will flutter here for the spacious aerobics and boxing studios, ruled respectively by instructor gurus Jeff Martin and Michael Olajidé Jr.; the sign-up bonuses, like a half-hour massage and an "active-isolated flexibility" (read: stretching) session; a holistic Wellness Center that's found new

ways to pamper, such as craniosacral therapy and Chinese herbal cellulite treatment; the clean and comfortable locker rooms; and the "nutribars," where the freshly aerobized can nibble and flirt.

Running Group

"Runners are crazy," says Mary Spera, the veteran marathoner who organizes the 250-member **Millrose Athletic Association** (423-2213), most of whose members average 40 to 60 miles a week. Founded in 1908, Millrose is both the largest and the oldest of New York's running clubs. Although members say it's more social than anything else, Millrose is clearly a club for



PHOTOGRAPH BY NOLA LOPEZ

HOUSTON, TEXAS
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serious athletes. John Garlepp, a former Golden Gloves boxer, has been whipping members into shape for five years with weekly indoor and outdoor workouts. "Most people are competitive," says Spera, "but we try to stay together during races, and we are not into competing against each other." Spera admits, however, that Millrose is "very competitive" with the other clubs, even though it is a "we'll-get-you-guys type of friendly rivalry." **Honorable mention:** The Central Park Track Club (864-4217); Natural Living Running & Walking Club (799-1243).

Rollerblading Spot

Much to the annoyance of practically everyone else, Rollerbladers seem to have taken over the city: They race down the streets, weave in and out of sidewalk crowds, even whiz through downtown stores. There are places, however, where such displays of athletic proficiency are acceptable, even welcome. On weekend afternoons, the **skate circle** near the Naumburg Bandshell in Central Park is filled with bladers of every type gettin' down to dance music blasting from makeshift sound systems. To witness some truly astonishing feats, check out the skate kids on the stairs leading down toward Bethesda Fountain.



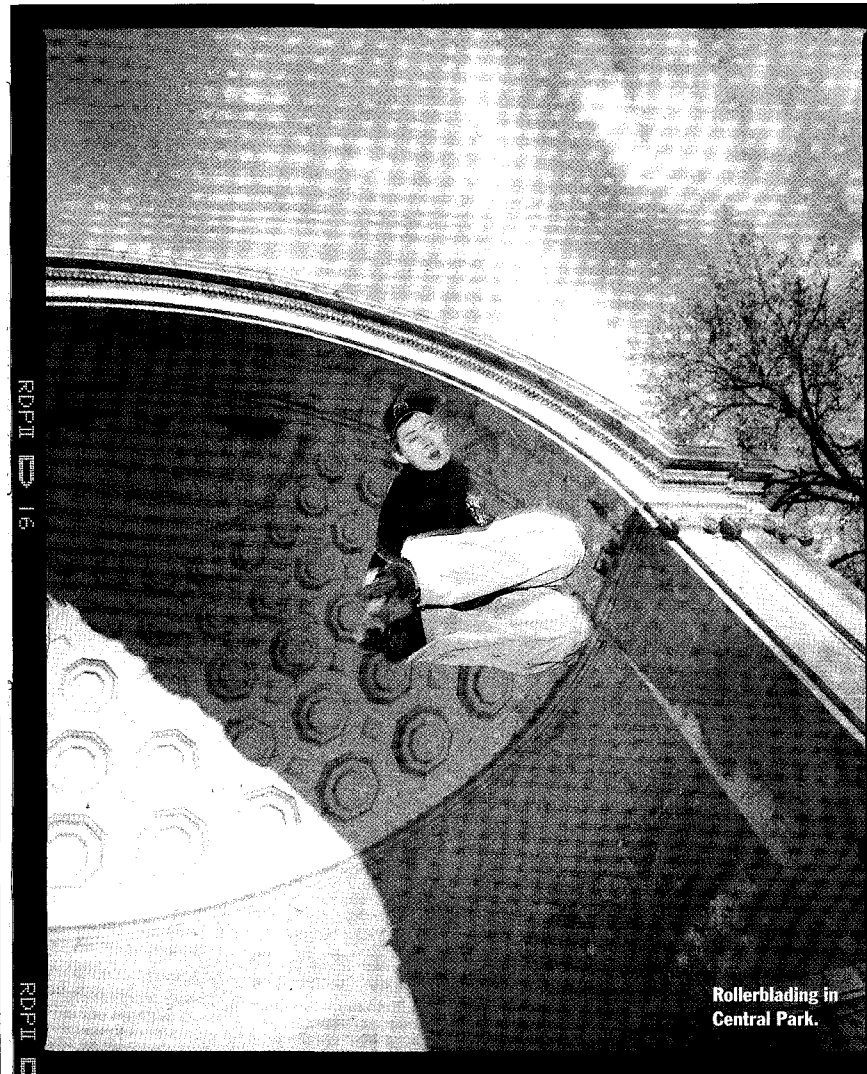
Running Route

Few urban jogging paths can beat the Central Park reservoir's singular view, but the 250-acre **New York Botanical Garden** (200th St.

and Southern Blvd., Bronx; 718-817-8705) is actually even prettier—its two-mile main loop, plus eight miles of adjoining trails, winds past daylilies, daffodils, rock gardens, a waterfall, and, unbelievably, flocks of geese. There is even something called "the forest"—the largest uncut natural woodlands left in New York City. Beautifully maintained despite city budget cuts, the Garden is nothing short of idyllic.

Horseback Riding

Horseback riding in the city is a dicey proposition. In the old days, no other stable came close to the super-convenient Claremont Riding Academy on West 89th Street. The tininess of the indoor ring somehow seemed forgivable because of the stable's exclusive hold on Central Park. But now we can all be a



Rollerblading in Central Park.

Guy Aroch

little more discriminating. The city has decided to open to the public what it calls "a world-class equestrian center" in the Bronx's Van Cortlandt Park (conveniently, the 1/9 train's terminus), and it has drafted a 25-year-old former Olympian and native New Yorker named Rusty Holzer to oversee the project along with Ashley Nicoll, a bronze medalist in dressage at the 1988 Seoul Olympics. The formerly decrepit park stable has a tony new name—the **Riverdale Equestrian**

Centre—and plans have just been approved to create a huge international-size indoor arena, two grass rings, and a state-of-the-art outdoor ring with a floor incorporating shredded rubber tires. It's all supposed to be in place by August, and hundreds of miles of trails in the 1,007-acre park are already in the process of being re-sanded. Holzer has been buying up

former show horses from friends, and he promises that each horse will have a decent-size stall and will be used only two hours a day. Nicoll is one of ten full-time instructors here; Holzer has also recruited other teachers "whose lives revolve around horses." The upgrade hasn't been cheap—Holzer has already spent \$700,000 of his own money—but the mortgage banker maintains, "It's a labor of love, having nothing to do with return on investment. I have no such illusions."

Keith McNally

RESTAURATEUR

Best parent-child activity

"Watching my son play hockey matches at Sky Rink every Sunday at 6 A.M. I'd like it even more if he actually won a match sometime."

Pat Riley

COACH

Best thing about his job

"The unbelievably dignified and objective approach of the New York media. And I really mean that."

Tango Class

Al Pacino's tango through *Scent of a Woman* may have earned him an Oscar, but "it was not our tango," sniffs Danél of **Danél & Maria**, the top teaching couple in New York. "There was nothing Argentinean about it." Danél came of age in the forties and fifties, when there were more than 100 tango

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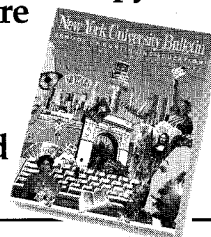
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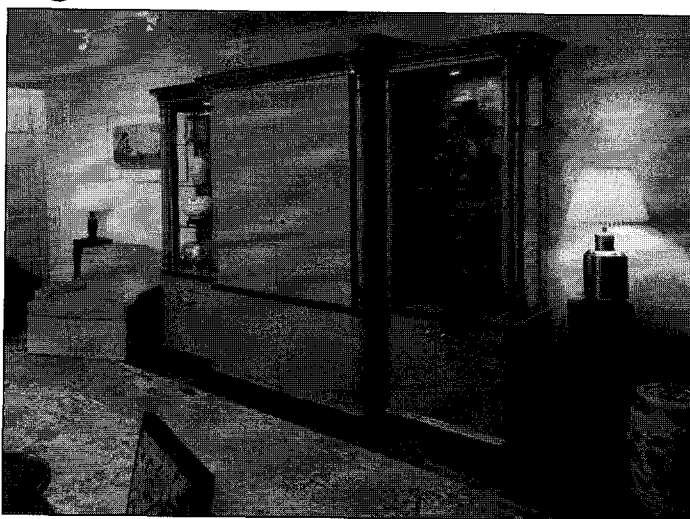
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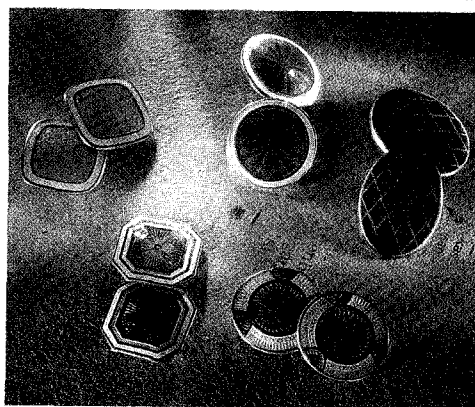
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bands in his hometown of Buenos Aires alone. Juan Perón loved the tango so much that he made all the radio stations play at least two hours of the music every day. What you see in the movies, though—the man suddenly dipping his partner to the floor, the pantherlike charges across the ballroom—is strictly Hollywood. “Years ago,” says Danél, “if you did something like that in a dance hall—a *milonga*—they’d kick you off the floor because of lack of respect.” Those who dance the authentic Argentine tango—or “tango tango,” as it’s known—are fanatics. The key is

learning how to improvise so you don’t bump into other couples; people study the sinuous, suggestive movements for years. “Danél is the knowledge,” Michael Walker, a fellow tango teacher and student, says reverentially. “He’s the only teacher in the United States Robert Duvall calls for lessons.” Duvall is married to a ballroom-dance teacher and will take lessons only with native Argentines. Argentina’s president, Carlos Menem, is also an aficionado of the dance. Says Danél of the famously playboy-ish leader: “He knows how to hold a lady, I can tell you that.” Danél and his partner, Maria, can be found at Luigi’s Dance Studio (300 W. 56th St.; 262-4434) at 8:30 P.M. on Mondays and at the Sandra Cameron Dance Center (439 Lafayette St., at Astor Pl.; 674-0505) at 7:30 P.M. on Thursdays.

Honorable mention: Daniel Trenner and Rebecca Shulman, 7 P.M. Mondays at Dance Manhattan (119 E. 15th St.; 228-0844); Eddie Dorfer and Mercedes Colon (by appointment in Fresh Meadows, Queens; 718-591-2643); Peter DiFalco, for private lessons at Fifth Avenue Ballroom (319 Fifth Ave., at 32nd St.;



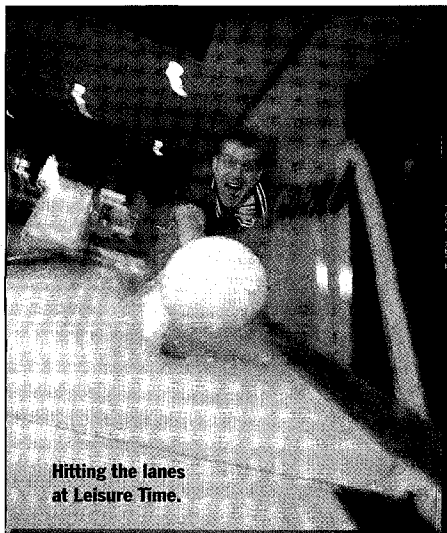


Photofest

532-6232); Angel Figueroa at 7 P.M. Wednesdays at Stepping Out (1780 Broadway, near 57th St.; 245-5200); Paul Pellicoro, 7:30 P.M. Wednesdays at DanceSport (1845 Broadway, near 60th St.; 307-1111).

Bowling Alley

Located on the second floor of the still-somewhat-seedy-but-less-so Port Authority Bus Terminal, **Leisure Time Bowling** (625 Eighth Ave., near 40th St.;

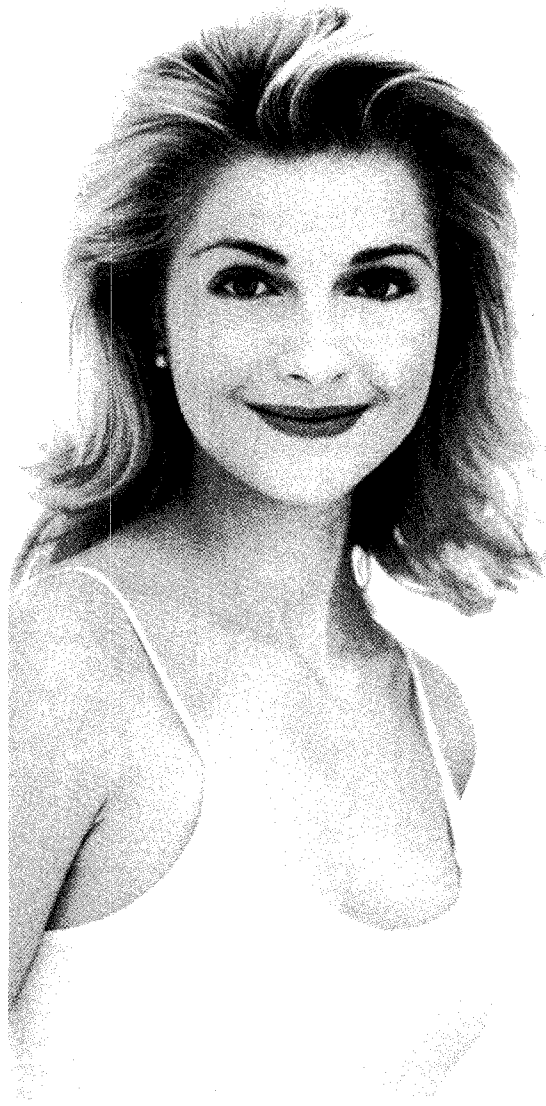


Hitting the lanes at Leisure Time.

Guy Aroch

268-6909) is one of the most modern bowling centers (the word *alley* is frowned upon in the bowling community) in New York. Opened just four years ago, the lanes are equipped with spiffy automatic scoring, which proves to be a godsend for the beginner who doesn't understand the difference between a strike and a spare. Oddly, owner Tom Roballey actually prefers goofy first-timers to hard-core league types. Among his favorite events: the camped-up weekly Moonlight Bowl, complete with throbbing music and disco lighting.

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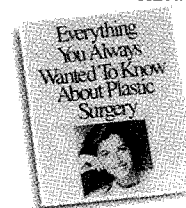
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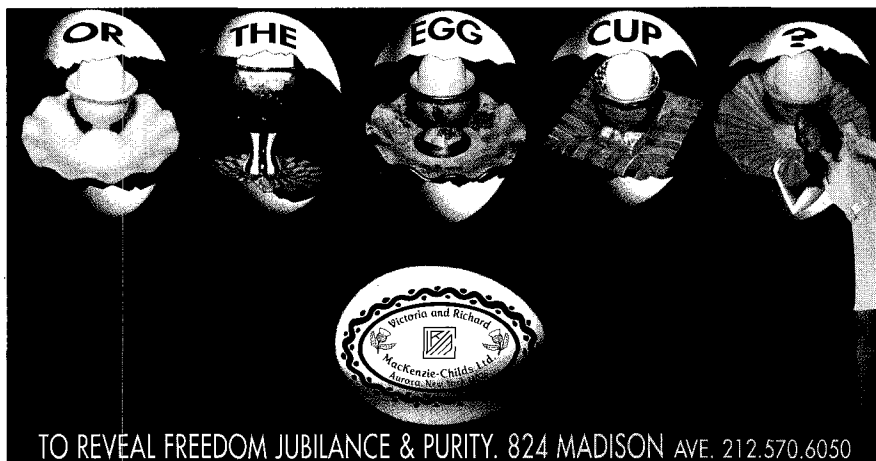
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goods

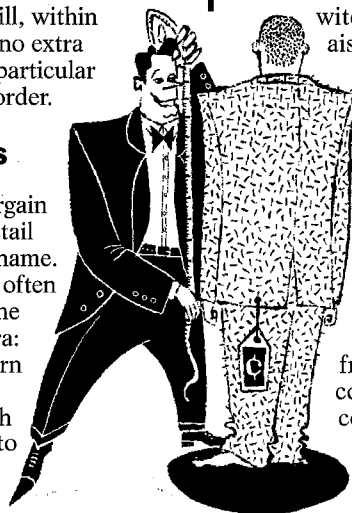
Cheap Couture

Since it opened last May, the tiny East Village storefront called **Blue** (125 St. Marks Pl.; 228-7744) has been selling beautifully tailored, simply elegant dresses and suits designed by owner Christina Kara. Her current best-seller has the cut of a plain house frock. Rendered in translucent black and accented by a skinny rhinestone belt, however, the dress is playful and sexy—and works as well with layers and Doc Martens as with diamonds and Blahniks. Blue's other delights include flippy little cocktail dresses, long soigné evening gowns, romp-around daytime numbers, and a couple of versatile suits. Best of all, while the style is *Town & Country*, the price tag is nickel and dime. Nothing in the standard line is more than \$165, and Kara will, within reason, adjust her designs at no extra charge. And if she's out of a particular size, she'll make the item to order.

Discount Suits

It's a well-worn maxim of bargain hunters that when you pay retail you're paying largely for the name. But these well-meaning sorts often discount the niceties that come along with paying a little extra: diligent service, a liberal return policy, and working bathrooms—the lack of which makes you want to run back to Barneys with your bottomed-out credit card in hand.

From the outside, **Moe Ginsburg** (162 Fifth Ave., at 21st St.; 242-3482) doesn't look too promising—tucked away in four floors of an ugly skeet-colored office building on Fifth Avenue, it's easy to miss. But once customers climb out of the cramped elevator, the stark industrial-pipe racks, bright fluorescent lighting, and unfinished-wood floors seem chicly minimalist—well, at up to 50 percent off on thousands of name-brand *shmattes*, it's easy to pretend they do anyway. But while seven of Manhattan's better-priced outlets surveyed offered men's suits at prices that matched and occasionally even bested Moe's, not one could trump Moe's four warehouse-size floors jam-packed with nothing but men's designer duds and shoes. And because salespeople here don't



work on commission, they're helpful without being pushy. Suits go for \$210 to \$380, and are neatly subdivided according to size, color, and style. Blazers and suits are displayed separately, and American and European suits are located on different floors. **Honorable mention:** Rothman's (200 Park Ave. So., near 17th St.; 777-7400); Dollar Bill (99 E. 42nd St.; 867-0212); Century 21 (22 Cortlandt St.; 227-9092).

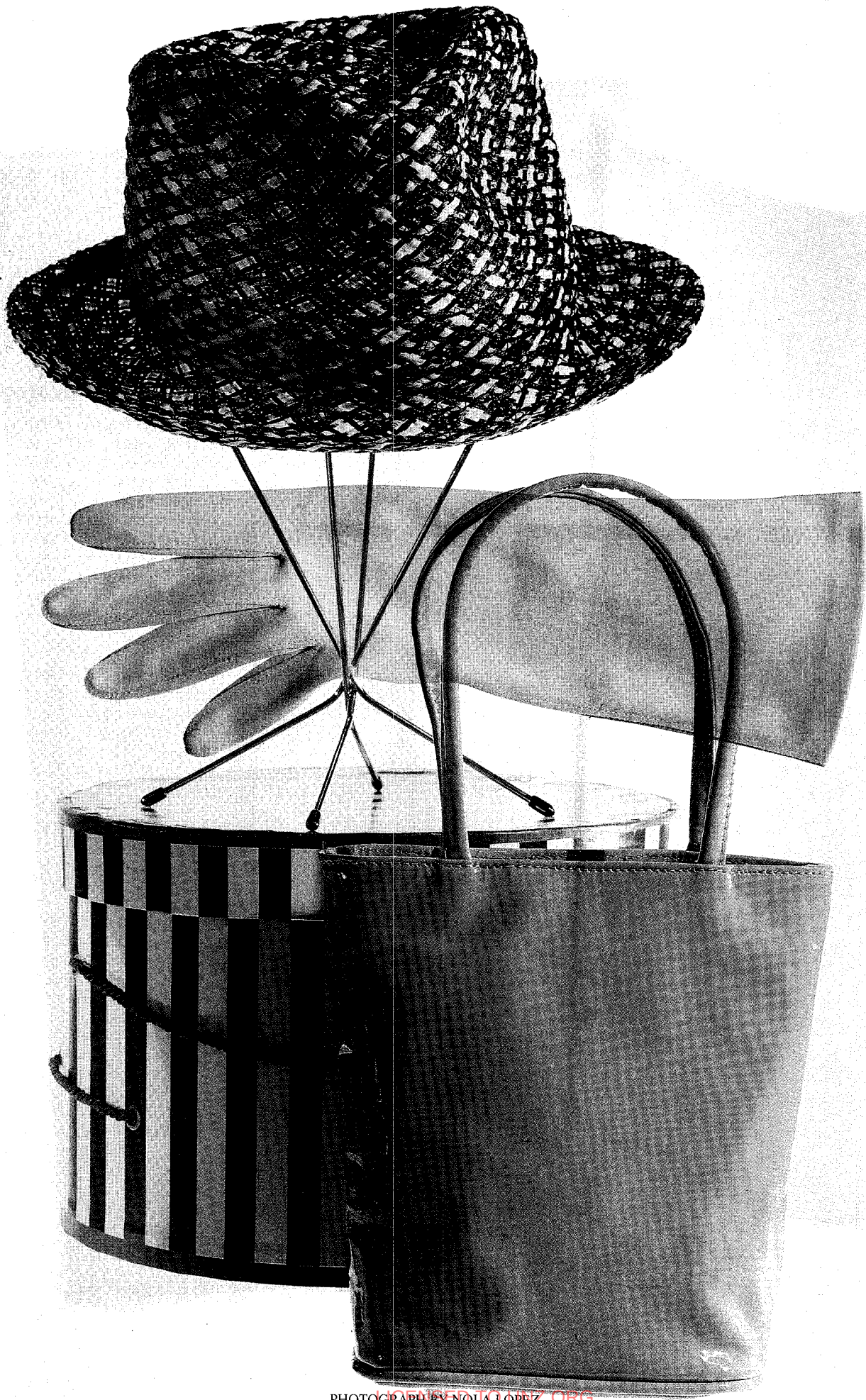
Drugstore

Drugstores to get discovered in, drugstores with gossip soda fountains, drugstores for books: All are a little beside the point when you need what you need, *now*. We do not

want to be told, when we ask for witch hazel, that it's "definitely in aisle 3 . . . but if it isn't, I know we have K-Y jelly." **Cambridge Chemists** (21 E. 65th St.; 734-5678) has been around for 54 years, dispensing refills of Seldane and tincture of benzoin with a lucid grasp of what makes them different. The store is famous for providing Edie Sedgwick with the chic-est lines of cosmetics. But Cambridge is also the place you'd want to order from when your extremities are cold, your throat is fiery, and the cough syrup had better get there fast. It's a store you exit with renewed faith that life is fixable: All that's needed is two aspirin, a new loofah, and 50 strokes of a Mason Pearson hairbrush.

Rare-Book Store

For everyday collecting—when you want a first edition of, say, *The Beautiful and the Damned*, head for the **Strand Book Store's Rare-Book Room** (828 Broadway, at 12th St.; 473-1452), the lesser-known part of the legendary second-hand store. The stacks are open; browsing and (careful) handling are perfectly acceptable; and many titles are under \$50. For the truly obsessed, there's Bauman Rare Books on the Waldorf Astoria's lobby level (301 Park Ave., at 48th St.; 759-8300), where one can pick up such astonishing items

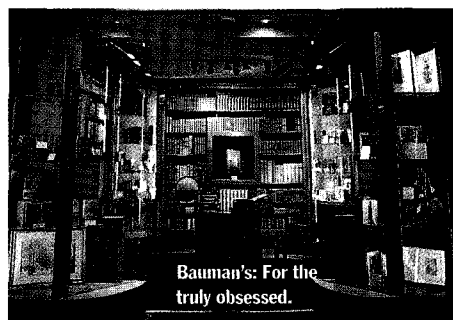


as the first illustrated edition—one of just 250 copies—of *Ulysses*, signed by James Joyce and Henri Matisse: yours for only \$14,500. Or a

very nice copy of the first American edition of *Moby-Dick* at \$18,500. **Honorable mention:** Argosy Book Store (116 E. 59th St.; 753-4455); J. N. Bartfield (30 W. 57th St., third floor; 245-8890); Donald A. Heald Rare Books (124 E. 74th St.; 744-3505).

Homeopathic Drugstore

Homeopathy, the ancient and currently trendy method of healing, is based on the law of similars, which means



Bauman's: For the truly obsessed.

Kenneth Chen

treating a disease with a microdose of a substance that causes similar symptoms. Though a few exclusively homeopathic pharmacies have opened up in recent years, the best choice is one of the oldest. One-

hundred-fifty-seven-year-old **C. O. Bigelow Chemists** (414 Sixth Ave., near 9th St.; 533-2700) carries the largest inventory of single-remedy medicines in the city. That's 700 different remedies in three to ten different strengths each, including belladonna for infectious diseases; pulsatilla, a wind flower, for sneezing and inflamed mucous membranes; and naja tripudians for the heart. **Honorable mention:** Hickey Chemists, Ltd. (888 Second Ave., near 47th St.; 223-6333).

Natural remedies at C. O. Bigelow.



Monica Buck

Office Supplies

Staples, with its eleven Manhattan locations, is great for the basics—its largest branch, at Sixth Avenue and 40th Street, is like a candy store for workaholics. But for truly beautiful work accoutrements, the MOMA Design Store (44 W. 53rd St.; 767-1050) is the only game in town, the perfect place to pick up that \$60 Danish stapler or those biomorphic wrist rests in charcoal, purple, or blue.

Lingerie Shop

The Bra Smyth (179 W. 4th St., 929-1917; 905 Madison Ave., near 72nd St., 772-9400) serves lingerie buffet-style: Bras are clustered together in themes (lacy, stretchy, or lacy and stretchy), with racks of complementary but not necessarily matching panties ranged

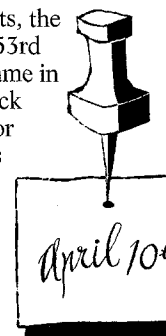
below, so one can customize her undressed look. The staff will advise on size and style; and a seamstress at the uptown branch will do alterations free of charge. And when the shop assistants get it wrong, they go about it the right way. "Would you like small or extra small?" asked an assistant as she showed one customer to the black-panties section. Well, neither, actually, but you can serve us any day you like.

Independent Bookstore

Unlike the employees of certain larger and more impersonal bookstores, the staff at **Shakespeare & Co.** (716 Broadway, at Washington Pl., 529-1330; 2259 Broadway, at 81st St., 580-7800) won't meet a request for *Leaves of Grass* with a blank stare, then point you toward "Gardening." Yes, the superstores have more volumes, expansive newsstands, and mocha-decaf-skim-milk lattes. But for those who skip over the computer manuals, self-help books, and bodice rippers, Shakespeare is just as well stocked. Small presses are particularly well represented, which is almost never true in the bigger places.

Vintage-Poster Shop

On the evidence of most vintage-poster shops in



America, our collective memory is dispiritingly limited: Marilyn, James, hugs in Times Square, kisses in Paris. On a good day, Ingrid and Greta and Grace. It's as if no one had ever modeled himself on John Wayne, or taken a picture of Jean Seberg in *Breathless* to her hairdresser, or remembered the ads for wine, war, and railways that look better in living rooms now than they did in bus shelters then. Chelsea's **Chisholm Prats Gallery** (145 Eighth Ave., near 17th St.; 741-1703) suffers from no such amnesia. There are no reproductions here—the owners travel to auctions in Copenhagen, Madrid, Rome, Paris, and London. The shop, with an inventory of about 10,000, is especially strong on the most striking Polish posters—including right now in its collection of 3,000 are ads for *Midnight Cowboy*, *Cleopatra*, and *L'Avventura*. French product posters are well represented, as are ads for British Rail. The selection displayed on the selling floor is deceptively minuscule; make sure to peruse the thick albums containing photographs of the entire inventory. **Honorable mention:** Poster America (138 W. 18th St.; 206-0499); La Belle Epoque (282 Columbus Ave., near 73rd St.; 362-1770).

Bike Shop

Two years after Charles McCorkell opened **Bicycle Habitat** (244 Lafayette St.; 431-3315), the 1980 transit strike almost immobilized the city. "We were selling bikes as fast as we could get them," says the 45-year-old cyclist. "I was repairing a flat tire every four minutes." McCorkell gears the shop to mid-level cyclists, selling mostly mountain and hybrid bikes from Trek, Specialized, Diamond Back, and Univega, starting at about \$225. But it's even better known for excellent repair work and fair prices: Four full-time mechanics promise (and deliver) repairs within 48 hours—unthinkable at most places. **Honorable mention:** Conrad's (25 Tudor City Pl.; 697-6966).

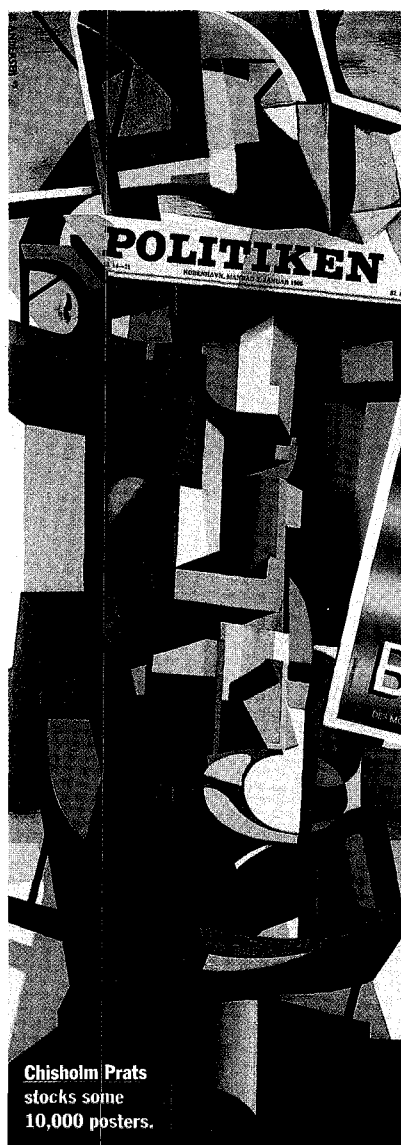
Drugstore Condoms

Sure, there are the specialty condom shops, and they're great, but condoms are, like milk and aspirin, a necessity of life, and one shouldn't have to travel far to get them. Many of our drug chains, however, stock a truly dismal selection.

Glenn Close

ACTRESS
Best shopping street

"I love window-shopping the antiques stores and the bird shop on Bleecker, picking up a pair of dark glasses at Joel Name, and stopping by the Paris Commune."



Chisholm Prats stocks some 10,000 posters.

McKay Drugs (six Manhattan stores) is the happy exception. They carry 40-odd types—including Trojan, Ramses, Class Act, Sheik, and Touch, all available in ribbed, lubricated and non-, thin, ultra-thin, with spermicide and without—even the Avanti polyurethane condom, for those allergic to latex.

Gap Store

The folks at Gap headquarters, like the mother of a large brood, take pride in not making quality comparisons between their stores. "We try not to put one store over the others," said a spokesperson with impressive equanimity. But we don't believe this for a minute. And it is our singular good fortune that the very best Gap—not just in our city but anywhere—is smack in the middle of town at 34th Street and Broadway. It's huge—covering three entire floors—and even the hours are longer. "Everything that the Gap sells comes to this store," says one salesperson. "It's a world unto itself."

Camera Shop

The photography ghetto of the Flatiron district can be intimidating for the uninitiated, but quality and selection are so much better than anywhere else that it's silly not to at least give it a shot. Check out **B&H Photo & Video** (119 W. 17th St.; 807-7474)—just don't go during peak hours, when those who take pictures for a living will be monopolizing the sales help. Try weekday mornings, when the personnel will be able to shower you with advice and attention. The deals are

among the best in town on both new and used equipment.

Honorable mention: Fotocare (132 W. 21st St.; 741-2990).

Sample Sale

The streets of the garment district are always littered with flyers announcing the day's sample sales, but

most are depressing events where schlocky companies try to unload at discount the failed designs they couldn't unload at list price. A few designers, however, reward their more devoted and less-liquid fans with the occasional chance to pick up true glamour at a fraction of its original price. Like courier flights, sample sales are a crucial backdoor entrance to the world of stylish living. You won't find anything to beat **Donna Karan**, though. She regularly offers the widest selection (men's wear, women's wear, accessories, and shoes, from both the main line and the lower-priced DKNY) at the greatest discounts (40 to 60 percent off retail). The next chance to reap this bounty comes June 13–17, at Parson's School of Design (Seventh Ave. and 40th St.). As with all sample sales, a little advance reconnaissance work will help you to make informed purchases in the split second you'll have before someone else (according to one former Donna Karan employee, the sale "attracts the meanest women in New York") snatches your sartorial destiny out from under you.



Toy Superstore

Herald Square has come to represent the urban blight of the nineties—city planning that combines the tackiness of a small-town strip mall with midtown's bustle and grime. (Is *this* what Rudy has



An amazing array of plants in Brooklyn.

in mind?) Granted, it's ugly, but not to anyone under four feet tall. For within Herald Center is **Toys 'R' Us** (594-8697)—at four levels and 73,000 square feet, a hulking behemoth of fun. And for those seeking the largest selection of the most-in-demand toys at reasonable prices, there really is no substitute.

Exotic Plants

Not only does the **Brooklyn Botanic Garden** (1000 Washington Ave, near Eastern Pkwy; 718-622-4433) gift shop have an amazing selection of plants; it also features one of the most extensive selections of bulbs and seeds in the city. Orchids are a particular specialty here, since Tom Mirenda, the shop's plant manager, is a self-confessed orchid freak.

Jill Brooke
CORRESPONDENT, CNN
Best beauty products

"Kiehl's. Makeup artists swear by it, and many of us are especially grateful for their hair products, which can make dirty hair have one extra day of looking good when a deadline prohibits the necessary time to wash and blow-dry."

There are hibiscuses, gardenias, and citruses, too, but also plenty of less finicky plants, among them aroids, cacti and succulents, staghorn ferns, and twenty different varieties of tillandsia, a bromeliad (air plant) that grows without soil and needs only misting. **Honorable mention:** The Flower Stall (143 E. 13th St.); the Grass Roots Garden (131 Spring St.; 226-2662).

Professional Cookware

Those who rate amiability right up there with a store's stock need look no further than **Lamalle Kitchenwares** (36 W. 25th St., sixth floor; 242-0750). In just ten months, co-owner Chip Fisher has transformed a dusty, anachronistic shop into one of the best of the city's serious high-end

professional-kitchen-supply stores. Gone are most of the relics from the previous owner—the thousands of egg cups, mustard spoons, and wooden paddles—and in their place are top-of-the-line pots and pans (Sitram, Paderno, Mauviel Copperware, Vis, Demeyere), knives (Wusthof and Dexter-Russell), baking supplies, and quality kitchen tchotchkes of all kinds. But Fisher and partner Jean Tibbetts have not only turned Lamalle into one of the city's most extensively stocked stores; they've also made it one of the most welcoming. Unlike at other, more forbidding spots, there are no DON'T TOUCH signs. Chefs, foodies, and dabblers are all encouraged to browse—and they do, often for hours.

Honorable mention: Bridge Kitchenware (214 E. 52nd St.; 688-4220); J. B. Prince Company (29 W. 38th St.; 302-8611); Chef Restaurant Supply (294 Bowery, at Houston St.; 254-6644).

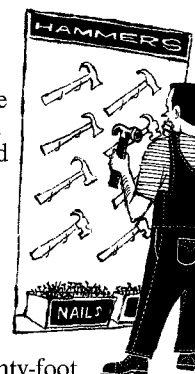
Hardware Store

In a city full of apartments that are patched and patched and patched, a good local hardware store is

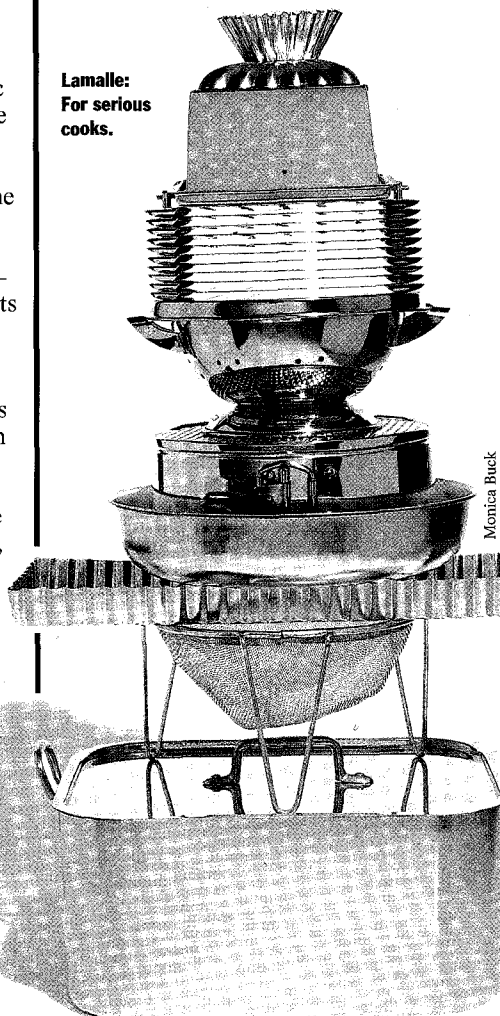
crucial—it's one of the few institutions that a superstore could never truly replace. On its three floors, **Vercesi Hardware** (152 E. 23rd St; 475-1883) has all sorts of intensely nifty housewares—good but inexpensive kitchen supplies, mirrors, and lamps—as well as the usual screws, springs, tools, nuts, bolts, and other hardware goodies.

Wilderness Store

Sure, the place looks like a mechanic's stockroom, but for sheer volume and expert honest opinions, **Tent & Trails** (21 Park Pl.; 227-1760) is the place. Standing in the store's vestibule beneath a canopy of dangling carabiners, surrounded by a claustrophobic twenty-foot floor-to-ceiling arrangement of climbing ropes and harnesses, crampons, snowshoes, first-aid kits, and many other wilderness-survival gadgets, even a semi-seasoned outdoorsperson could feel lost. But owner Harry Lipman prides himself on being able to outfit anyone for just



Lamalle:
For serious cooks.



Monica Buck

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BEST BETS FOR EVERYDAY DRINKING

Best Merlot Bets

Merlot	Bottle	Case	Merlot	Bottle	Case
MERLOT 1993 LES JAMELLES (Languedoc) Soft and elegant with hints of black cherries and chocolate. (468)	5.95	71.40	MERLOT 1992 WILD HORSE (Santa Barbara) Intense blackberry and plum aromas with elegant and complex flavors. (658)	14.95	179.40
MERLOT 1993 FORTANT DE FRANCE (Vin de Pays d'Oc) The rich soil and sunny climate make this a delicious wine. (7085)	5.99	71.88	MERLOT 1992 FRANCISCAN (Napa) Rich blackberries, currants and chocolate with sweet vanilla nuances. (726)	15.95	191.40
MERLOT 1993 SANTIAGO "1541" (Chile) From the fertile Maipo Valley which is well suited to the Merlot grape. (4889)	5.99	71.88	MERLOT 1992 SWANSON (Napa) This much sought-after wine gem is intense and luscious with a bouquet of dark cherry, vanilla, smoke, chocolate, and boysenberry aromas. (651)	17.95	215.40
MERLOT 1993 DOMAINE DE GOURNIER (Vin de Pays) "May be one of this winery's best Merlots, with its saturated purple color...medium to full-bodied flavors." - Robert. Parker (7068)	6.49	77.88	MERLOT 1992 ST. FRANCIS (Sonoma) Proprietor Joe Martin has a very skilled hand with Merlot. Robust and spicy flavors mix with herbs, oak and currant fruit. (139)	19.95	239.40
MERLOT 1992 FALESCO (Umbria) Italy's Faleasco winery is dedicated to the fine art of winemaking. (770)	9.95	119.40	MERLOT 1992 SILVERADO (Napa) From one of Napa's finest wineries located on the Silverado Trail and owned by the Walt Disney family. Warm, rich mouth-filling fruit is abundant in this wine. (67)	19.95	239.40

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Our Free Sale Catalogue**

The Aristocrat of Beaujolais Chateau de La Chaize 1993

Chateau de La Chaize is the star among the wines of Brouilly in Beaujolais. The Chateau was built for the famous Pere de La Chaize, confessor to Louis XIV, in 1676. It became the family inheritance of La Marquise Nicole de Roussy de Sales, a woman of great charm and dedication to uncompromising excellence. In this 1993 Brouilly you will find marvelous subtlety to balance the vibrant raspberry fruit. (990)



\$8.49 Bottle **ON SALE** **\$101.88** Case

BOYER BRUT BLANC DE BLANCS

In a Letter to the Editor of The New York Times' Sunday Magazine, Craig Claiborne wrote: "When I serve large groups, I do not serve Dom Perignon Champagne, for which I have the greatest admiration! I serve a 'lowly' (but to my mind excellent) Boyer Brut sparkling wine that is a Champagne-type produced out of the Champagne region of France." (81)



\$8.95 Bottle **ON SALE** **\$107.40** Case

GEORGES DUBOEUF'S First Prize White Wines

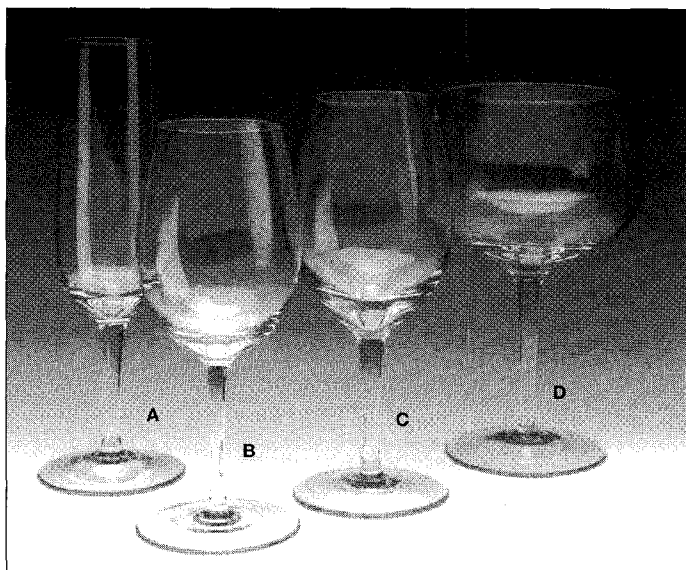
These bottlings represent the best of Maconnais because they feature the First Prize Labels which indicate M. Duboeuf selected these cuvees especially for Sherry-Lehmann and only a few other wine merchants scattered throughout the world.

	Bottle	Case
MACON-VILLAGES 1993 First Prize Label. The Chardonnay grape yields a fine balance of lemony fruit and acidity. (4534)	6.99	83.88
BEAUJOLAIS BLANC 1993 First Prize Label. Only 1% of all of Beaujolais wine produced is white. Georges Duboeuf produces the best! (4533)	7.79	93.48
ST.-VERAN 1993 First Prize Label. 100% Chardonnay, the wines of this small commune have become some of our most popular. (4535)	7.95	95.40
POUILLY FUISSE 1993 First Prize Label. Duboeuf's Pouilly-Fuisse has become the benchmark by which others are judged. (4530)	11.95	143.40

Sherry-Lehmann has found the perfect wine glasses – functional, artistic, reasonably priced, dishwasher safe, lead free – they beautifully enhance the taste of wine.

Taste is much more than "flavor." Your palate actually has distinct areas that sense the degrees to which food is sweet, tart, salty, or bitter. This is especially important with wine, as a wine's balance of fruit, acidity and other elements must be in harmony for your fullest enjoyment. The Sherry-Lehmann glasses direct the flow of wine to the proper areas of your palate, emphasizing a wine's best qualities and creating a balanced taste for maximum enjoyment.

The Sherry-Lehmann Collection includes glasses designed specifically for Bordeaux/Cabernet Sauvignon, Burgundy/ Pinot Noir, Chardonnay/Dry White and Champagne/ Sparkling Wine.



- A. Set of 4 Champagne/ Sparkling (8 oz.)** (9810)
- B. Set of 4 Chardonnay/ Dry White (9 1/2 oz.)** (9813)
- C. Set of 4 Bordeaux/ Cabernet (12 oz.)** (9812)
- D. Set of 4 Burgundy/ Pinot Noir (20 oz.)** (9811)

\$19.95★/set of 4

★ Free delivery on glass orders over \$95 within continental U.S. (Below \$95 add \$9.95)

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about anything, from an overnigher to a Central Park rock-climbing lesson to an Aconcagua expedition. The store has an amazing stock of outdoor gear and clothing, from lightweight Moss tents to sexy Asolo climbing shoes to extremely sturdy Filson hunting coats. **Honorable mention:** EMS (611 Broadway, near Houston St., 505-9860; and 20 W. 61st St., 397-4860); Leon Greenman's (50 Spring St.; 925-2632), for repairs on packs, tents, sleeping bags, boots.

Bridal Shop

Like every other tri-state-area bride, you may very well end up at Kleinfeld's, the massive, chaotic discount house in Brooklyn. Or, if you're a certain other kind of person, perhaps Vera Wang. Before you commit to either, consider **One of a Kind Bride** (89 Fifth Ave., near

Henry Stern PARKS COMMISSIONER

*Best parks in
springtime*

"The Conservatory Garden in Central Park, at 105th and Fifth Avenue. The Brooklyn Heights Promenade when all the flowers are blooming. The Socrates Sculpture Park, in Astoria."

17th St., Suite 904; 966-8678). Owner and designer Candice Solomon meets individually with each of the 30 or so women she sees (by appointment only) each week. Customers pick and choose different elements from Solomon's traditional yet modern designs in order to come

up with their ideal, made-to-order gown.

Rollerblade Store

Sometimes it seems as though there are two types of people: those who Rollerblade and those who openly scorn Rollerbladers but secretly envy their sun-bunny *jouissance*. At **Blades West** and **East** (120 W. 72nd St., 787-3911; 160 E. 86th St., 996-1644; 1414 Second Ave., 73rd St.; 249-3178), dopey neophytes and experts alike are made to feel welcome.

The staff is inconceivably nice, and customers never feel like they're being talked down to or bamboozled.

Newsstand

There are people who prefer to digest the news of the world in surroundings far removed from it, and for these people, there are chintz-covered library rooms and subscriptions. For those of us who like covers as much as content, who like browsing as much as buying, there are the city's splendid newsstands. Tucked away in the MetLife building (an escalator ride from Grand Central's main concourse),

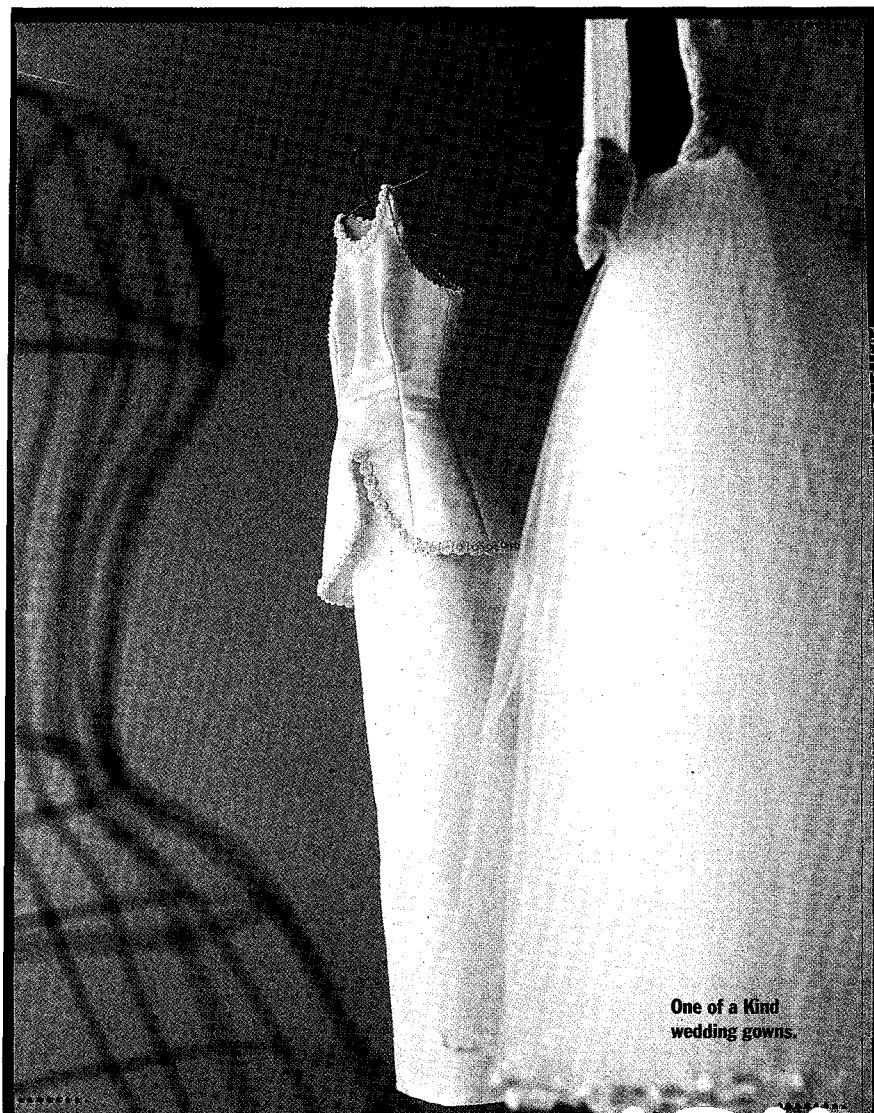
Eastern News

(687-1462) is crowded in a vital, benign way, but you'd be wise to avoid the Burberry hustle that is the rush hour. Even then it's possible to find a quiet spot near **Aquarist & Pondkeeper** and bury yourself in **Braids & Beauty**, or **Science as Culture**, or **The Hudson Review**, or **Super Chevy**. Reading done here is reading done in a context of insistent realism: People intent on reminding themselves, with a copy of *Monthly Review*, that capitalism is fast dying must first negotiate a thicket of briefcases about to swallow *Kiplinger's Personal Finance*. The untroubled lives in *Tatler*, the serene ease of *Miniature Quilt Ideas*, seem newly fragile as a man toting *Combat Handguns* elbows past. The news at Eastern is not always reassuring, but a society in which so many interests thrive—and magazines about them survive—can't be that bad.



Discount Store

The contact sport that is discount shopping doesn't get any more hard-core than at **Odd-Job Trading** (10 Cortlandt St., 571-0959; and other locations). Witness the elbow-to-elbow crowds at the Cortlandt Street store during lunchtime—everyone from Caribbean baby-sitters from Brooklyn to City Hall bureaucrats to Wall Street bond traders searching for the ultimate bargain, be it a manual treadmill by DP with a built-in cassette player and computer that normally retails for \$249.99 but goes here for \$88.88 or a cafeteria-style metal "bullet" garbage can that normally sells at Simon's Hardware uptown for \$105 but is only \$26.99 at Odd-Job. "First time here?" a man in his late thirties asks an older, hitherto-uninitiated woman,



One of a Kind
wedding gowns.

Ann Sircanton



**SEVENTH
ON SALE**
THE RETURN TO NEW YORK

**SEVENTH
ON SALE**
THE RETURN TO NEW YORK

save money save lives

Seventh on Sale, a benefit for AIDS, is a four day shopping extravaganza.

May 18th thru May 21st

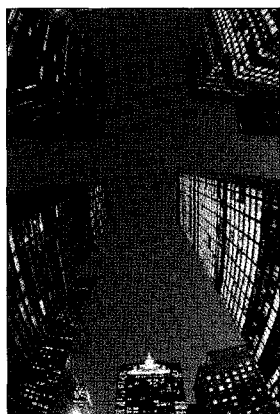
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Call Ticketmaster 212.307.7171 Ticket price \$20.00 plus customer service charge

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Vintage frames
at Fabulous
Fanny's.



who seems a bit overwhelmed by all the activity. "It won't be your last." He should have added this caveat: You'll never pay retail again. **Honorable mention:** Weber's (all locations); Mr. M (192 Seventh Ave. So., near 11th St.; 741-2225).

Cheap Eyeglass Frames

"We buy out optometrist businesses from people after they've retired," says Alan Trickett, co-owner of **Fabulous Fanny's**, a flea-market stand specializing in eyeglass frames, "so their leftover frames are usually from the fifties and sixties." Compared with the city's sleekest optics shops, whose frames generally start at \$150, Trickett and his partner, Stanton Blackmer, offer much cheaper—though still creative—options, with most of their

selection averaging \$35. Fabulous Fanny's can be found Saturdays at the Garage, on 25th Street west of Sixth Avenue, and outside on the corner of 25th Street and Sixth Avenue on Sundays. Keep squinting until you spot the rotating white plastic display cases. **Honorable mention:** Myoptics (82 Christopher St.; 741-9550).

High-end Eyeglass Frames

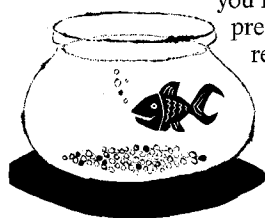
Historians and scholars tell us that once upon a time, eyeglasses were a social liability, faulty vision was a source of shame, and "four eyes" an insult. Most readers, of course, will find that news quite hard to believe, and yet it's all true; indeed, there are even today some among us who believe that their prescriptive lenses relegate them to

Tony Randall
ACTOR,
DIRECTOR
Best subway line

"The B train. It's right on my corner, and I come up the stairs right into my office building. What more can you ask for? It's quick, easy, safe; and when it rains, I don't get wet."

fabulousness's lower castes. These poor, deluded souls should at once make a pilgrimage to **Morgenthal-Frederics** (685 Madison Ave., near 62nd St., 838-3090; 944 Madison Ave., near 75th St., 744-9444), and so should all others who take seriously the looks they sport across the nose and around the ears. Its two Madison Avenue stores feature the very highest heights of optical fashion, in an environment that's right out of *Architectural Digest*. If you know what you're after, you'll be able to find all the top lines (Yohji Yamamoto, Oliver Peoples, I.a. Eyeworks, Matsuda); if you're interested in new frames, you'll also find that a large portion of the stock is the stores' exclusive line. These vintage-inspired designs, which come in all colors and in both plastic and metal, tend toward the eccentric without actually making a full return to the planet Elton.

And, frankly, even the most squeamish customer will find these stores soothing. In the place of glass counters and white-smocked employees, one finds Shaker-inspired interiors and a staff that's as sleek as you want to end up being. To these folks, correcting your vision is but one important element of their mission. With digs this posh and a selection this fancy, Morgenthal-Frederics does attract more than its fair share of A-list types, but do not let this deter you from the stores' mighty portals. Discussions of nose pads and glare guards may make you feel less than

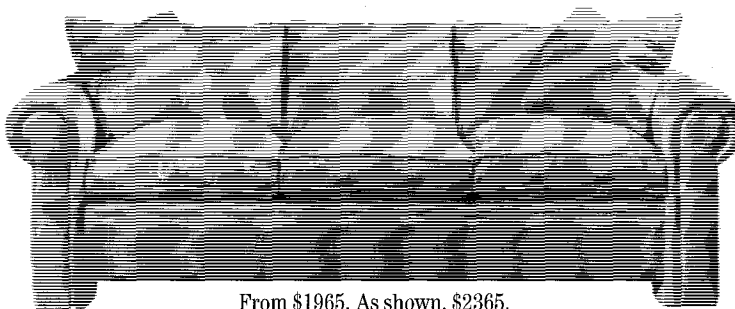


Aquarium-Supply Store

presentable, but remember: If the celebrity beside you could make out who you were, she wouldn't be there in the first place.

Setting up a fish tank does not have to be an intimidating undertaking. For a great variety of supplies—rocks, gravel, tanks, and such—ichthyophiles can head for **Greater New York Aquarium** (215 E. 23rd St.; 481-7387). Fish range from the dollar-a-pair neon tetras to the exotic; there are some nifty moray eels at \$800 for two. One can actually create a tasteful tank here, as there are lots of natural stones and real plants for sale. Or, for those who prefer kitsch with their fish, the store has all the little porcelain castles, bubbling treasure chests, and skin divers one could hope for. **Honorable mention:** Fish City Aquarium (177 Lafayette St.; 966-0397); Amsterdam Aquarium & Pet Shop (652 Amsterdam Ave., near 92nd St.; 724-0536).

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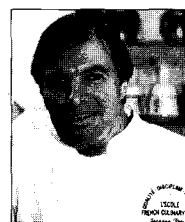
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Alternative-Music Club

Eight years ago, a clueless 24-year-old hipster from Wisconsin opened a small, er, performance space in a Houston Street cracker box. The one-floor club had exposed wires, a cramped stage, and horrific toilets, but the musicians Michael Dorf booked were really cool. They were just some of his favorite local acts—John Zorn, Sonic Youth, the Lounge Lizards, that sort of thing—but they were diverse and (then) underappreciated enough to turn the vest-pocket loft into one of the world's most influential new-music spots, if not the prettiest.

This year, though, that last part's changed. In

November, the **Knitting Factory** moved into palatial new digs in TriBeCa (74 Leonard St., near Broadway; 219-3055):

three floors, two stages, the world's best speakers, and the most advanced soundproofing techniques in the world. Now not

only will any given night offer the avant-saxophone titan David

Murray, Dutch indie-rock stars

Bettie Serveert, the Art

Ensemble of Chicago, or the very

latest in experimental D.J.'s, but there's also a screening room, three

genteel bars, eighteen microbrewery

beers on tap, and—the *pièce de résistance*—real, honest-to-God chrome-and-tile bathrooms.

Honorable mention: The Cooler (416 W. 14th St.; 229-0785).



Daytime Bar

Emma Sullivan closes up her bar for the evening around 7:30 and sits down to dinner with her grandchildren: Through the side door, one can see them munching macaroni and cheese. **The Long Island Bar and Restaurant** (110 Atlantic Ave., at Henry St., Brooklyn; 718-625-9080) is literally untouched by time. Unlike the East Village haunts and midtown steam-table dives that draw their boozy appeal from decades of careless neglect, this corner bar welcomes the sunlight. It washes over the very waxed terrazzo floor and the beige linoleum tabletops that once served as a refuge for sailors and stevedores when the piers at the bottom of Atlantic Avenue positively bustled with activity. This afternoon, the prettiest of Emma's grandchildren cries out for a glass of

cranberry juice as she skips through the front door, disappearing behind the polished-plywood-and-wrought-iron divider that runs the length of the bar. A sign that hangs behind the bartender's head reads, **GRANDMOTHERS ARE JUST ANTIQUE LITTLE GIRLS**. Mrs. Sullivan quits pouring a beer and fetches the juice, watering it down just a bit.

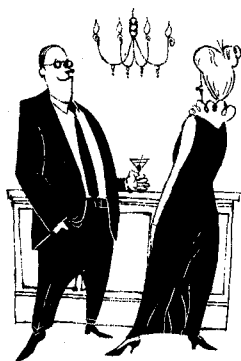
Lesbian Bar

Seriously stylish lesbians may have slipped back off the pages of glossy magazines, but there is documentable evidence at any of an increasing number of bars and clubs that the lack of media coverage has not dampened the fun. Old favorites like the Clit Club (for dancing) and Sunday nights at Cafe Tabac (for posing) are still going strong. And now there's a whole host of new options: Stag Lounge has the most mixed crowd—sleek creative types dance with big-haired secretaries from Long Island. Just-launched Moxy is a mellow, friendly event with live drummers and cow-print couches. This instant's scene of choice, however, is unquestionably **Juicy** at the agonizingly trendy Buddha Bar (150 Varick St.; 255-4433). Hordes of devastatingly stylish people descend on this tiny, dark space—kitsched up by Chinese lanterns and gold-colored Buddhas—every other Sunday to watch one another and pretend to ignore slews of dancers shaking their fetchingly unclad selves onstage.

Gay Bar

Like its clientele, **Julius** (159 W. 10th St.; 929-9672) more than compensates for what it lacks in frills with character. A gay hangout since the mid-sixties, Julius has, of all things, a kind of surprising hetero charm. Fully clothed bartenders will remember your name and even your drink order—it's the closest our city has to a gay Cheers. The lone television here is tuned to *basketball*, and there isn't a pumped-up go-go boy in sight. In 1966, when it was still against the law for establishments to knowingly serve homosexuals, Julius patrons were involved in the protests that eventually led to the legalization of gay bars in the city. For a brief moment afterward, it was the place to be. The opening shot of *The Boys in the Band* was filmed here in 1969, and since then, despite grudging concessions—Judy Garland shares





memorabilia include a framed testimonial from Walter Winchell, who, curiously, praised the bar's "seafaring flavour."

Most Generous Pour

One of the saddest casualties of this age of exactitude is the free-hand pour—that time-honored bartender tradition of

favoring familiar faces with a glass of neat bourbon that feels fuller than it should. At most bars, bottles now sport an evil gadget called a measured speed pour, a spigot that ensures customers get exactly what they paid for and not a drop more. And it is impossible to feel coddled when the bartender—no matter how affable—is doling out J&B like it's available by prescription only. At **205 Club** (205 Chrystie St.; 473-5816), a stylish, glass-fronted social club for hipsters, customers are all but handed the entire bottle. Whether this is largesse on the part of management or simply the result of

Paul Sorvino

ACTOR

Best restaurant

"Gotham Bar and Grill, which also has great acoustics for spontaneous singing. But I'm opening my own restaurant, Sorvino's, on Third Avenue and 74th Street next month, and then *that* will be my favorite place."

Blair Brown

ACTRESS

Best summertime activity

"Walking across the Brooklyn Bridge to Fulton Ferry Landing and listening to Bargemusic. It's good for romance, but you can also take your mother."

inexperienced help is anyone's guess, but we'll be back in either case.

Dive Bar

Any place that charges a cover on weekends can't, by rights, be referred to as a dive bar—which eliminates half the generic pool-table-and-jukebox joints in the East Village. A *true* dive is the type of place where actually turning a profit does not appear to be a motivation for staying in business. A place where the beer comes in no

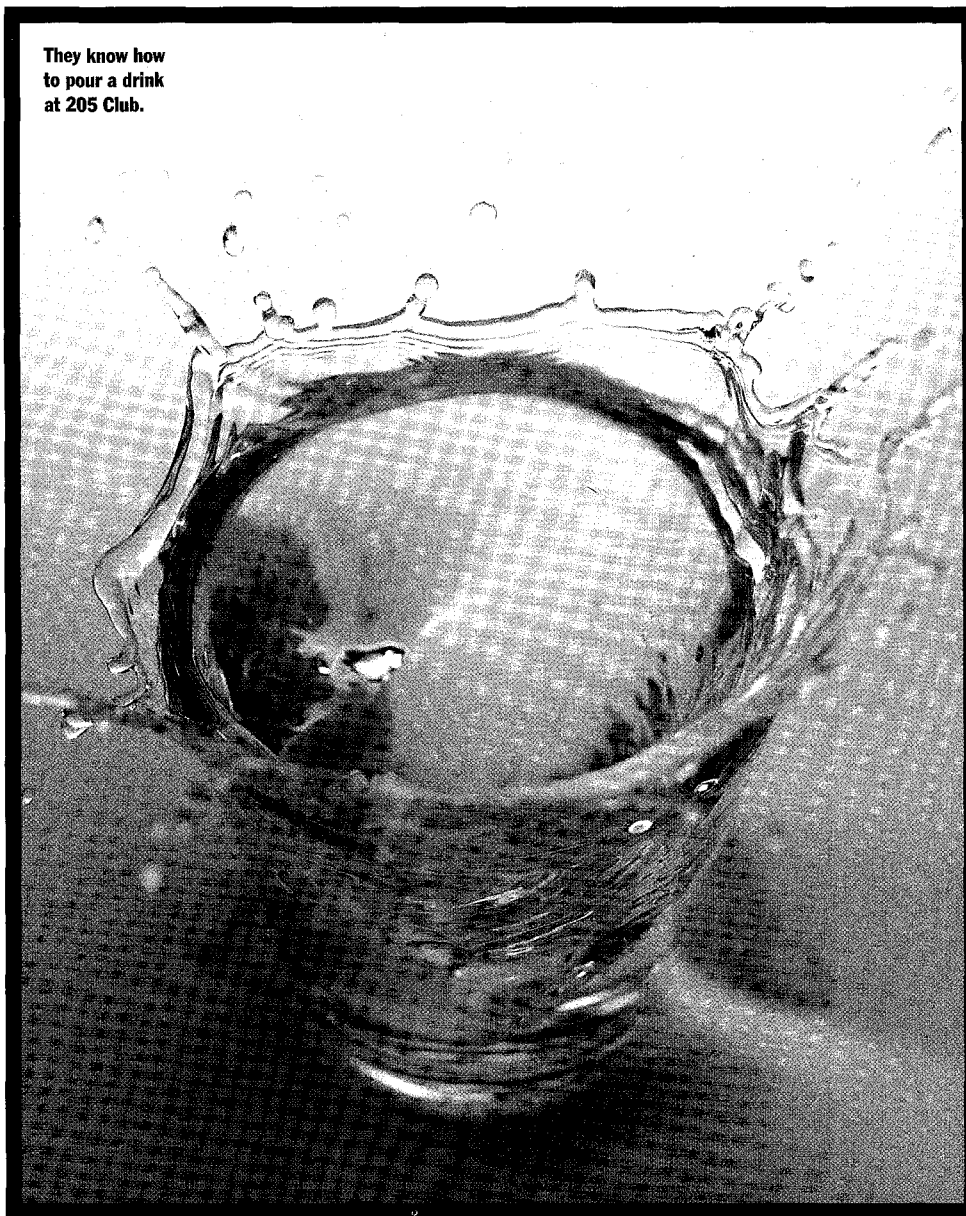
more than three varieties, the pinball machine's been busted since the Koch administration, and a bag of potato chips

passes as bar food. **Mare Chiaro** (176½ Mulberry St., near Broome St.; 226-9345) is a dusty relic from the Little Italy that existed before tourists found the neighborhood. Now it appears to exist only for the amusement of a few of the last generation of guys who actually grew up here. Unlike those East Village spots, where kids tend to rule after 10 P.M., at Mare Chiaro, the octogenarian regulars hold court at the bar, and interloping young groovies keep a respectful distance. **Honorable mention:** Milano's (51 E. Houston St.; 226-8632); J. J. Beckett's (618 Amsterdam Ave., at 90th St.; 787-9628).

Cabaret Venue

Cabaret singers dream of the **Oak Room** (Algonquin Hotel, 59 W. 44th St.; 840-6800) as vaudevillians down the street once dreamed of the Palace. Like Hollywood's late, lamented Chasen's, the Algonquin Hotel's music hall is a survivor from a time when sophistication was inseparable from intimate elegance. Everything here, from the long rectangular space to the deep plush of red velvet banquettes, draws you away from city bustle and toward what you're there for: one singer, alone on a tiny stage. Harold Ross and Dorothy Parker hung out in this room. So, on most nights—and this never fails to astonish—can we. **Honorable mention:** Rainbow and Stars (30 Rockefeller Plaza; 632-5000).

They know how to pour a drink at 205 Club.



Steve Freeman

Dance Club

If cutting-edge clubbing is what you're after, the safest bet is to pack up and move to London. It is an indication of just how moribund this city's nightlife is that the winner in this category, **Roxy** (515 W. 18th St.; 645-5156) is not some brand-new spot privy only to the truly clued-in, but a dance hall that's been going in its current incarnation since 1990 (which practically equals a century in club years). The place offers something for everyone: Hard-core house music on the main floor, D.J. Andy Anderson's disco and New Wave nostalgia upstairs in the Crystal Room, cozy, relatively quiet "chill out" rooms, three bars (the no-attitude staff gives out free water and even serves a 2 A.M. fruit buffet), *Priscilla*-worthy drag divas, go-go dancers, and—a true rarity in clubland—an unbelievably efficient coat check and near-spotless bathrooms always stocked with toilet paper. **Honorable mention:** Sugar Babies, Monday nights at CBGB 313 Gallery (313 Bowery; 677-0455); BeavHer, Thursdays at Don Hill's (511 Greenwich St.; 334-1390).

Sports Bar

Fish, chicken, cheese, bread, crab: Beware of all food for which the word *stick* is the most descriptive characteristic. Especially when it is unclear whether this part of the name is an adjective or a verb. But this class of food was invented for the Sports Bar. Stick Food was designed to be transported to your mouth unaided by your eyes, which in this environment are stuck to the television. Unlike less steadfast sports bars in the city—places that try to make a sideline of the singles business—**The Sporting Club** (99 Hudson St.; 219-0900) is dedicated to sports above all else. The jukebox will never drown out the clatter of the crowd or the drone of the colorman. There isn't a single seat in the place where the peripheral haze of the big-screen televisions will not find you. **Honorable mention:** Boomer's (349 Amsterdam Ave., at 76th St.; 362-5400); The Sports Page (90 Second Ave., at 6th St.; 254-1562).



Tried and true:
Roxy is still the
best place to go
dancing.

Tina Paul

Old Jazz Club

Miraculously pristine acoustics no matter where you sit, unparalleled intimacy with world-famous musicians, and the smoky atmosphere of elegant decay that can be achieved only by staying in business for more than half a century in the same location make the **Village Vanguard** (178 Seventh Ave. So., at W. 11th St.; 255-4037) the runaway winner in this category, now and probably forever. More than 100 records have borne the phrase "Live at the Village Vanguard" in their title, many of them classics, and even the house big band—now close to its 30-year anniversary—has been a feeder for some of the best musicians in the world. Although the kitchen has been a meeting place for jazz literati for decades, famed owner Max Gordon's



Jim Jarmusch

DIRECTOR
Best place to drink coffee
and smoke cigarettes

"The Pink Pony on Ludlow Street, because they have all those magazines. And Yonah Schimmel's Knishes Bakery at 137 East Houston."

widow, Lorraine—who now runs the business—advises patrons to eat before coming. "When people call and ask if we have dinner," she says, "I tell them, 'No, it's not a restaurant; it's a jazz club.' There are clubs that serve food. I call them restaurants with jazz."

New Jazz Club

The décor at **Iridium** (44 W. 63rd St.; 582-2121) is, perhaps, an acquired taste. Gnarled table legs and tentacle light fixtures evoke Gaudí as conceived by Dr. Seuss and executed in *Naked Lunch*—it's

more like a Parisian's notion of Greenwich Village funkitude. And the locale—in the middle of Lincoln Center's high-culture corridor—is hardly auspiciously bluesy. But the Iridium Room has presented some of the best and most vital new jazz artists under the sun. Skipping superstars or trendy avant-gardists, Iridium's bookers go for just plain thrilling jazz: the ferocious young saxophonist James Carter, pianists like Cyrus Chestnut and Rodney Kendrick, and even an all-star celebration of *Last Night When We Were Young*—the first all-jazz benefit record for AIDS relief—with Bobby Watson, Jane Ira Bloom, Andy Bey, and others. Of course, elder statesmen will creep in—Pharoah Sanders was there just last month—but, for the most part, this surrealistic room has been host to the kind of unknowns who won't—with any luck—remain that way for long.

Beer Bar

In less than six months, the folks at **d.b.a. 41** (41 First Ave., at 2nd St.; 475-5097) have tottered to the top of the New York beer heap. Co-owner Ray Deter turned his back on Bud, gambling on the loyalty of beer geeks and well-heeled types with adventurous palates. On fourteen taps, he serves the tastiest microbrews available, along with smartly selected imports and even flat, cellar-temperature English-style ales. (More and more, those ales are cask-conditioned and sublime.) The man writes on a blackboard the dates his kegs were tapped! Also, d.b.a. peddles sherries,

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ports, and wondrous single-malt scotches. Yes, the interior is rather spartan (a large outdoor beer garden will open this month), there's no food, and the small space is jammed on weekends. But the atmosphere is never poisoned by the crush. How could it be with so many magical elixirs? Ninety blocks to the north, Ruby's Tap House (1754 Second Ave., at 90th St.; 987-8179) earns its moniker with 26 taps, five of which rotate. Ruby's hosts the occasional beer dinner, and something called the New York Beer Appreciation Society meets every other Wednesday and features brewers and beer celebrities holding forth to increasingly happy crowds.

Affair Bar

No question about it: The lobby bar at **Gramercy Park Hotel**

(2 Lexington Ave., at 21st St; 475-4320) is an odd place, one that seems as though it belongs not only in some other city but in some other decade as well. The wait staff is dressed as if they walked straight off of the *Love Boat's* Aloha Deck.

Customers—who nibble on Pepperidge Farm Goldfish and drink red-hued vodka cocktails—exude an elegantly-in-the-bag aura. It's rarely occupied, but the "best" table in the house sports an optimistic RESERVED sign. A waiter capgily explains that the corner table is for "the boss," and one halfway expects Bugsy Siegel to show up. The piano—there for a lounge act that appears never to actually take place—is covered in a fake-leopardskin blanket. The chairs are reasonably cushy, there's a respectful distance between tables, and best of all, nobody is even remotely familiar-looking. **Honorable mention:** Hudson River Club (4 World Financial Center; 786-1500).

New Rock Club

Rarely does a rock club strike such a balance between cutting-edge booking, high-quality sound, and chairs one might actually want to sit on. Past the end of **Mercury Lounge's** long bar, the cozy East Village hangout (217 E. Houston St.; 260-4700) opens into an intimate performance space. It's a spare, understated room with brick walls, great

Michael Musto
 GOSSIP
 COLUMNIST
*Best place to
 overbear gossip*

*"Bowery Bar and Grill,
 because everybody's
 talking loudly to his or her
 dinner companions and two
 other people on conference
 call; because whatever
 model/actress/fashion
 editor co-owner Eric Goode
 has on his arm will in itself
 make for a night's worth of
 gossip; and because when
 a young woman at the next
 table told her boyfriend,
 'I'm still mad at you for
 letting your ex-girlfriend
 give you a hand job,' she
 didn't seem to mind that I
 was taking notes."*

sight lines, a magnificent sound system, and a sane cap on the number of tickets they'll sell to any given show. (The room holds a mere 200 people, but there's rarely the crush here that so often makes shows at, say, CBGB an exercise in respiratory masochism.) In February of 1994, Theresa Chambers, a former employee of promoter kingpin Ron Delsener, took over booking for this former headstone parlor and began bringing in adventurous, buzz-heavy artists of all affectations—ex-Pixies leader Frank Black, England's Auteurs, moody lounge combo Mazzy Star, Australia's Frente!, and many others. Momentum grew until touring acts that could fill much larger rooms started to regularly name the Mercury as their New York venue of choice—even Pearl Jam picked the club for a private party. Now the congenial room hosts everyone from West Texas bard Jimmie Dale Gilmore to Olympia, Washington, punk band Bikini Kill. And the Rolling Rocks are still this side of extortionate at three and a quarter.

Strip Club

Women who work at real strip joints don't have the obviously augmented, Barbie-doll good looks that make such upscale gentlemen's clubs as Scores seem like surreal Disney-in-the buff theme parks. Which is precisely why one can emerge from **New York Dolls** (59 Murray St.; 791-5261) and spend the next several days convinced that every woman on the street who looks like she can run a mile is probably dancing for a living. New York Dolls doesn't have the intellectual pretensions of places like



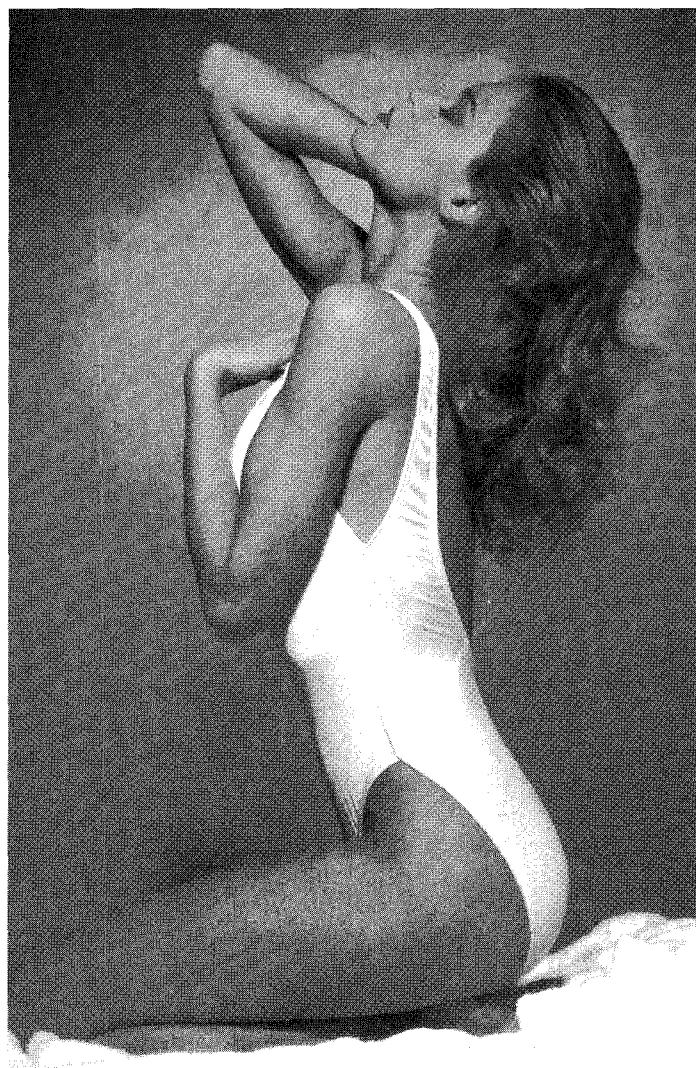
Blue Angel (which peddles a safely packaged version of stripping as erotic performance art; sometime Blue Angel customer Drew Barrymore will probably *not* stop by N.Y. Dolls and bare all). Instead, New York

Dolls has a gritty integrity, and is thankfully lacking the junkies-on-parade realism that permeates so many actually downscale strip clubs. For the most part, the stock ticker that runs above the main stage is of no use to the blue-collar lunch crowd. "The Wall Street business doesn't pick up until Thursday," says Rita, the tiny bikini-clad bartender, picking over scrambled eggs and the *Times* one Wednesday afternoon. In the evening, the crowd transmogrifies seamlessly from giddy finance types early on to Latin American kitchen workers, off-duty cops, and shiny-white slummers in the midnight hours.

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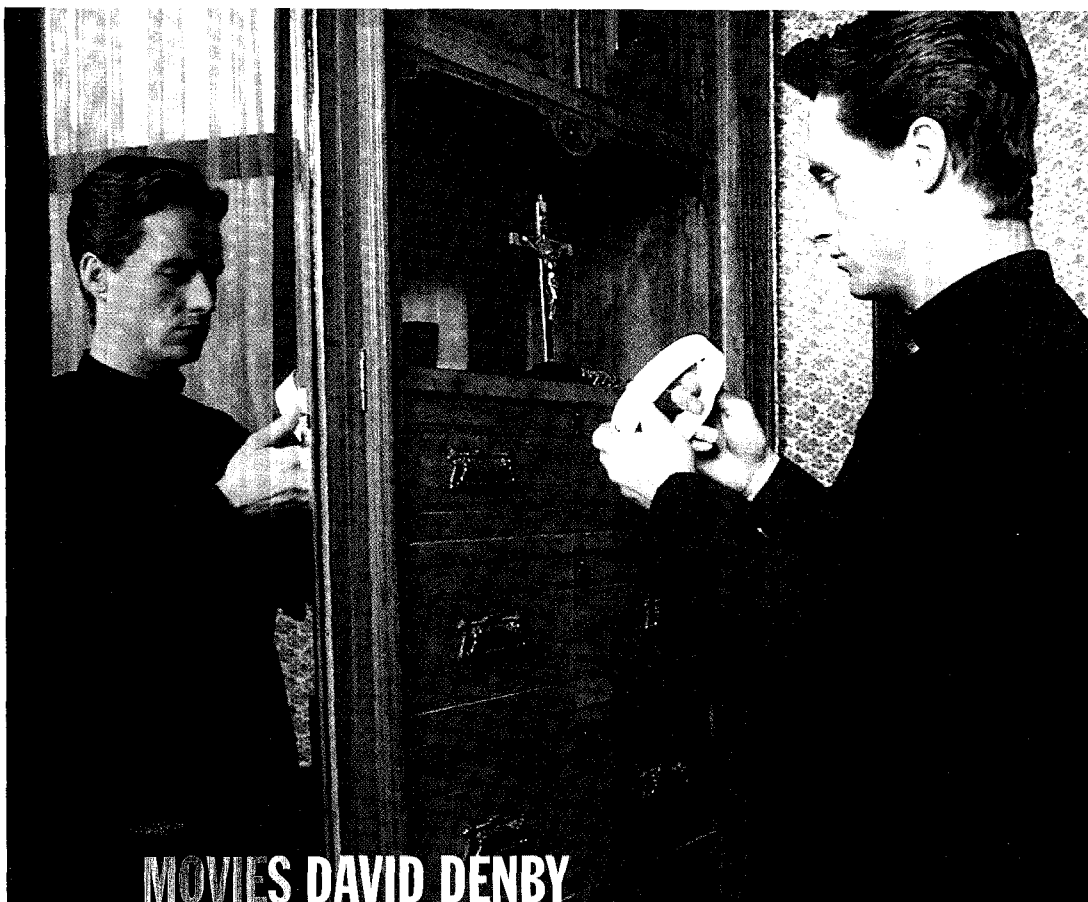
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Linus Roache as Greg: Desire and morality at odds with the church.

MOVIES DAVID DENBY

This Too Too Solid Flesh

In 'Priest,' Linus Roache brilliantly embodies 2,000 years of spiritual contradiction.

LINUS ROACHE, THE STAR OF *Priest*, IS A SERIOUS, sweet-faced young man with mild blue eyes that tend to flare with a sci-fi-like intensity. Roache's effects may be calculated, but his inflammability is a beautiful thing to watch. He's the latest in a line of handsome young Brits (including Daniel Day-Lewis and Ralph Fiennes) whose attitude toward acting is, by American standards, extraordinarily unspoiled. Whatever may be wrong with England, the habit of training actors in theatrical rep companies still produces a selfless dedication to craft. Linus Roache will undoubtedly do many good things in the future, but for the moment, he has found his identity as Father Greg Pilkington, a solemn young priest—and guilt-ridden gay man—who arrives in bedraggled contemporary Liverpool, joins a pasty-faced-poor parish, and promptly gets himself into one mess after another.

Roache's Father Greg is both a sensual young man and a highly orthodox Catholic, and he experiences the satisfactions of the flesh as an inexpressible relief and an excruciating trial. I have to admit that when I first heard about *Priest*, I groaned. The sins of the flesh are a concern that most of us, Catholic and non, straight and gay, have long since dismissed, and I was in no mood for over-

wrought spiritual anguish. But I was wrong in my assumptions about the film, which turns out to be much broader in its reach. It is not only Greg's sexual desires but his moral instincts that are at war with church doctrine and his vocation. A forlorn teenage girl with a crumpled face tells him at confession that she's being abused by her father, which puts Greg in a dreadful position: His vows forbid him to violate the confessional, and so he hesitates to take action to save the girl—a reluctance he experiences as both a fulfillment of his priestly role and a betrayal of his Christian duty. Almost everything in Greg's life pulls him apart. His troubles mount up with near-comic dolorousness and bring him to the point of kneeling with ridiculously blasphemous thoughts before his God, a beautifully shaped naked man hanging on a cross.

Priest, which was produced by the BBC, is a terrifically vital and surprisingly funny movie. The Liverpool writer Jimmy McGovern works with pungent, colloquial force and in broadly emotional, popular terms. But McGovern, who was educated by priests, also raises some of

Catholicism's deeper questions: Is it morally right for Greg to abase himself before 2,000 years of institutional history? Or does the church afford him a dignity that makes his personal sufferings trivial? Director Antonia Bird works broadly, too, at times too broadly. She likes to whip up storms of emotion, and she goes for melodramatic contrasts and shock cutting. There is a show-offy opening scene, in which a disgruntled old priest ramrods the bishop's headquarters with a huge crucifix. But then the movie settles down and takes hold; you feel tied to Greg's anxiety, his nausea, his moral impotence.

Greg boards with another priest, Father Matthew Thomas, who is played by the wonderfully bearish actor Tom Wilkinson. A defiant liberal who separates the institutional church from the teachings of Christ, Father Matthew has a happy sexual relationship with his beautiful housekeeper (Cathy Tyson), and he's appalled by the almost sanctimonious Greg, who believes that sexuality is a sin and that the church has the right to punish him. With an onslaught of argument and jokes, Matthew attempts to rescue the young priest from despair. The growing friendship between these two is one of the most satisfactory emotional relationships in recent movies. Bird creates the ebb and flow of the friendship with elemental force, and she has a gently lyrical way with the gay-sex

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scenes—Father Greg's nights on the town as he glides around on his bicycle offer sweet freedom. *Priest*, which seems cramped and ugly in the beginning, grows physically more beautiful as it goes on, an opening to sensuous pleasure that suggests where the movie's heart lies. Not that *Priest* mocks the clergy or Catholicism. This is one of the rare truly Christian movies, and it says in the end that priests who offer not only the Sacraments but the embrace of forgiveness are as necessary to the faithful as Jesus. *Priest* turns out to be . . . a revelation.

CAN'T WE LEAVE THE FOUNDING FATHERS TO historians and biographers? No good American movie has ever been made about an intellectual in a powdered wig. The clothes are impossible—the ruffles and breeches comically impede physical ease—but an even greater hurdle is the eighteenth-century manner. We enjoy bluster and mere panache in this country, but genuine superiority makes us nervous; and the Founding Fathers, with their unaffected gravity, their rhetorical brilliance and eloquence (in prose, at least), are now as far beyond our comprehension as the sacred statues on Easter Island. In its new production, *Jefferson in Paris*, the Merchant Ivory team approaches this Founding Father with piety and criticism, and the results are forced both ways.

MOVIES The title *Jefferson in Paris* is dismayingly accurate. The movie offers a generalized view of the great man's years in Paris (from 1784 to 1789) as ambassador, lover, and observer of revolution. The filmmakers show off Jefferson's protean interests so proudly, they seem eager to dispel some vagrant suspicion that Jefferson wasted his time in Paris—as if we thought he were a dissipated undergraduate sprawling among whores. We learn that he set up a beautiful house and then enjoyed the social life of the salons; he dined, collected, visited churches, traded epigrams with aristocrats; he studied new inventions and architecture and flirted with great ladies. He also wrote and wrote, using a primitive but effective device that made a simultaneous copy. All of which is elegantly staged and photographed, and highly pleasing, but so what? The problem is not Nick Nolte, who, at 54, is a mite elderly (Jefferson was 41 when he arrived in Paris), though otherwise fine—straightforwardly and effortlessly masculine, with a strong high forehead. The trouble is that Merchant Ivory cannot make a film about Thomas Jefferson. Anxiety about historical detail seems to stymie their imagination.

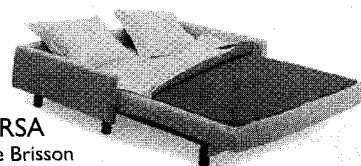
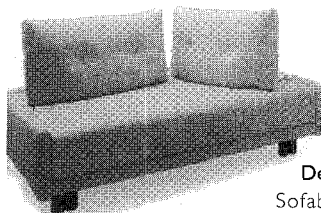
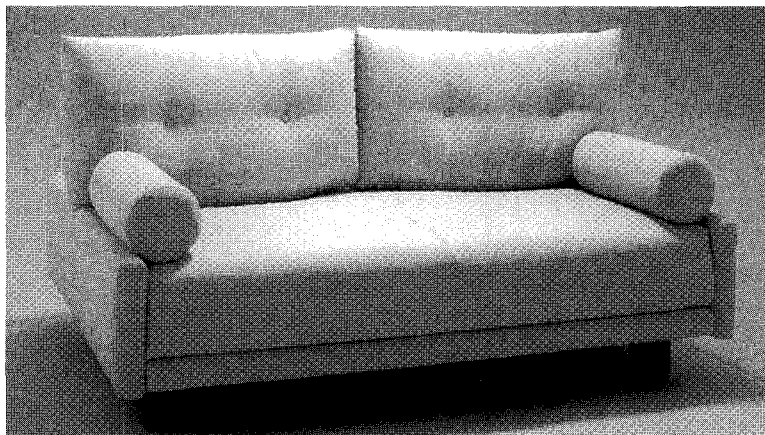
They try for a dark side. A widower, Jefferson suffered from melancholy and loneliness, and he became passionate friends with the talented painter—a miniaturist—Maria Cosway (Greta Scacchi), who was young, beautiful, and unhappily married to the twisted fop Richard Cosway (Simon Callow), another miniaturist. The Jeffer-

son-Cosway friendship, which probably never developed into sexual intimacy, is documented in scads of letters. But screenwriter Ruth Prawer Jhabvala also offers up as uncontested fact Jefferson's love affair with the teenage mulatto slave Sally Hemings (Thandie Newton), the authenticity of which has been much debated by historians. According to this movie, Jefferson lost interest in Maria Cosway because he was entertained nightly by his slave girl.

Merchant Ivory mean to expose the uneasy hypocrisy of an American icon of liberty who arrives in Paris with human property. But Ivory and Jhabvala fail to bring the love affair to anything remotely approaching life. Thandie Newton plays Sally as seductive and cuddlesome, a cloying, tarty flirt who lightens the burdens of the great man's soul. Jefferson is brought low, but the filmmakers, eager to maintain their hero's dignity, give Nolte nothing to do; he's merely amused and affectionate, and when it comes to sex, the film recedes hastily into discretion. But if Jefferson slept for years with a mulatto girl who belonged to him, the affair must have had a perversely erotic charge, a touch of dirty white lust in the slave cabins. Merchant Ivory step into their own trap: They want to make Jefferson into a fabulous monument and a low sex scoundrel at the same time. Their insistence on his hypocrisy has the nagging obviousness, and the timidity, of an academic exercise. Instead of being outraged, we may think something like, "If only we had hypocrites of this quality today!"

Merchant Ivory can't do passion. They never could. They can only do repressed passion—the repressed passion of a woman for another woman (*The Bostonians*), a woman for a man (*A Room With a View*), a man for a man (*Maurice*), a father for his daughter (*Mr. & Mrs. Bridge*), a butler for a great house (*The Remains of the Day*). The intimate foreground of *Jefferson* is wan and rather polite (Nick Nolte and Greta Scacchi stand upright in their elaborate costumes and talk perfect prose at each other). But Merchant Ivory are ideal producers of background; their control has become masterly, in an impersonal way. They don't go in for Stanley Kubrick's weird painterly effects (*Barry Lyndon*) or Peter Greenaway's mocking perversities (*The Draughtsman's Contract*). Instead, the production is limpidly beautiful and unmannered—lavish but never tawdry, active but never frenzied. The trouble is, James Ivory, Ismail Merchant, and production designer Guy-Claude François have rather better taste than the French royalty of the 1780s. So elegant and witty seem the entertainments of Louis XVI, so harmless the pathetic amusements of Marie Antoinette, that the French people come off as rather beastly to have spoiled the royal fun with that nasty revolution. The perfect poise of Merchant Ivory's nostalgia plays them false. It almost always has.

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In 'Three Viewings,' three's comedy; 'Alegría' aspires higher than most high-wire acts; Nathanael West goes bust.



Above: Penny Fuller, Margaret Whitton, and Buck Henry in *Three Viewings*. Right: Cirque du Soleil's flying-trapeze act.

FINALLY, WHAT WE HAVE ALL BEEN WAITING FOR: A new, true, idiosyncratic voice in the theater. Someone who has poetry in his language, wit and pathos in his characterization, and sees the overarching whole as clearly as the telltale detail. Who has that slightly skewed vision with which to see around the corners against which lesser visions bang and knock themselves silly.

Who can construct patterns out of his wild imagination and make life conform to them—and, more amazing, make *us* concur in them. Someone who can write a play—or perhaps three brilliant, dramatic, subtly inter-related monologues—that looks through a telescope at our cosmos and through a microscope at our intimate minutiae, and makes us laugh at a perfectly pinned-down comic insight, or wax wistful at a veil lifted off a piece of melancholy wisdom, or just sit up and cry out silently (we are in a theater!), “My God, yes, that’s it!”

Well, such a one is Jeffrey Hatcher, and his *Three Viewings* is that show. It is three monologues in a mortuary. One by Emil, a funeral director in love with a woman who attends viewings for business purposes—a man who experiences all the infinitesimal and infinite agonies

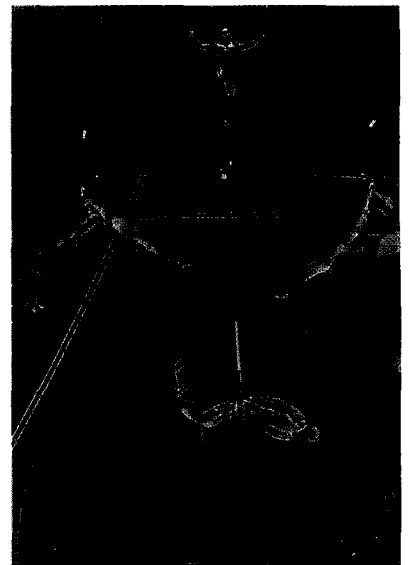
of unexpressed love. One by Mac, a youngish woman with a troubled past and present, who makes a living off ingeniously robbing the dead. And one by Virginia, an older woman just widowed, and confronting a crushing plethora of unpayable inherited debts so sweetly and nicely that you root for her as you have never rooted before.

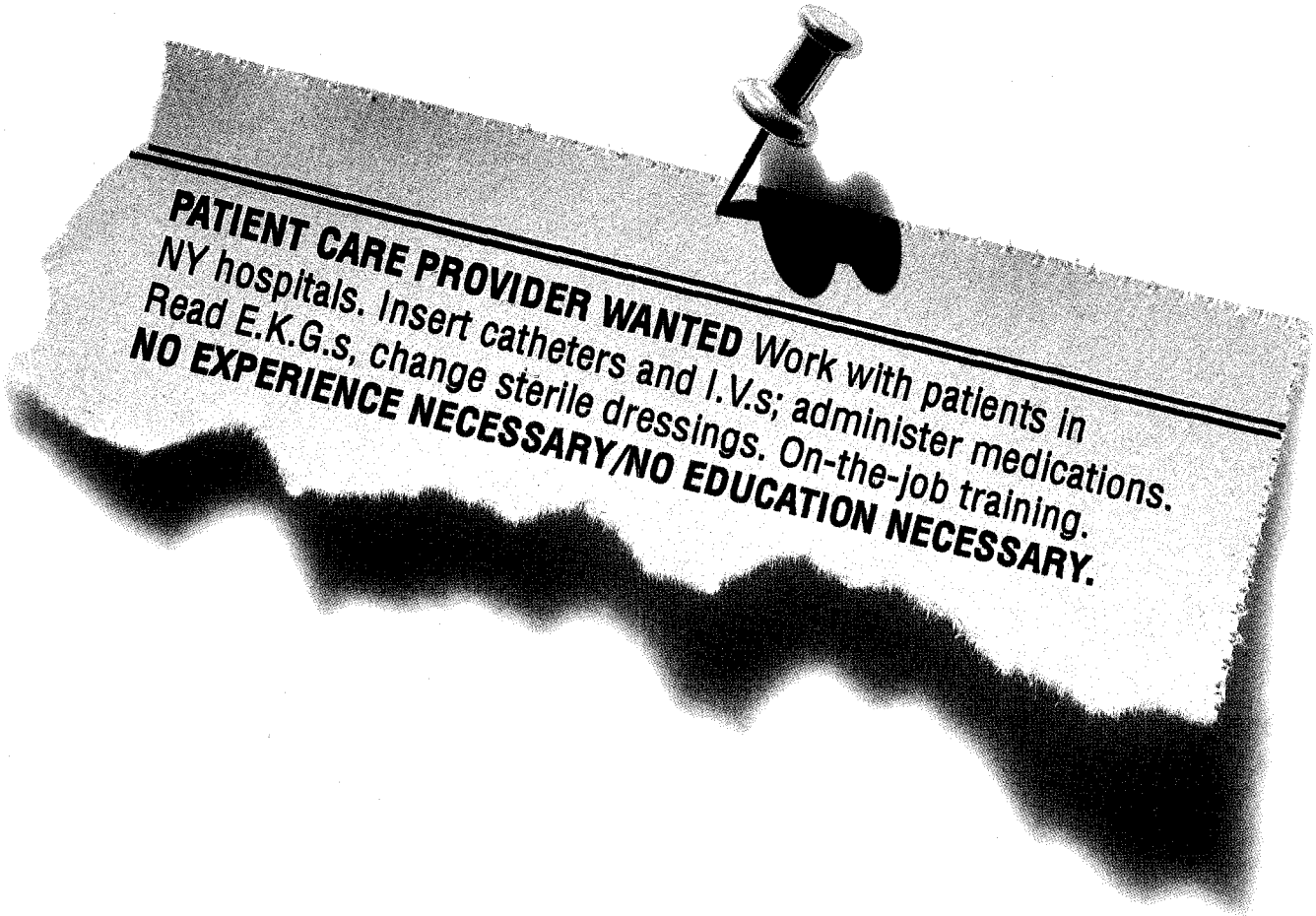
My program is covered with notes that I will not reproduce here. Hatcher’s witticisms and poeticisms are not only good in themselves but even more astutely so in context of character and situation. Why do them the injustice of making them, excerpted, only half as marvelous? And don’t tell me you hate monologues; you can’t hate them more than I do. But these are much more: windows into the deep of each speaker’s fascinating, paradoxical, unique soul, and windows out into a gallery of surrounding people, into hilarious and horrific coincidences and conjunctions, into the whole dirty but irresistible business of living in this damnable but spellbinding place we presume to call the world.

And what performances! Buck Henry is such a superb actor, one wishes he had not spent time on writing and directing (however aptly): This Emil’s every move, expression, intonation is a refined perception gently yet emphatically cast in solid gold. It’s a performance like a great pianist’s rendition of a familiar piece of music: the old made new, the new made unforgettable. Margaret Whitton brings to the disquieting Mac such epiphanies, such mercurial shifts of tone, such juggling with vertiginous complexities as if they were three simple balls—and at last such humanity—that you can forgive and, better yet, understand her.

As for Penny Fuller, she pulls off the feat of making Virginia, a seemingly ordinary, likable person—the hardest creature to make lovable onstage—into someone you could adore to death. That’s what I call acting. And Mary B. Robinson has directed superlatively down to the minutest particulars. I hope that I have convinced you: *Three Viewings* is essential viewing.

ALTHOUGH *Out of This World* was scarcely a success 45 years ago on Broadway, there are many who consider it one of Cole Porter’s finest musicals. Its feeble book was an anemic retelling of the Amphitryon myth, wherein Jupiter





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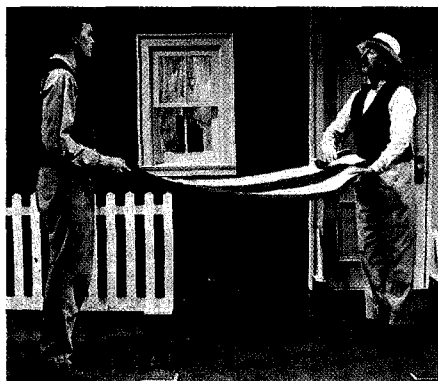
falls for the as-yet-unsatisfied bride of an American journalist whose job keeps yanking him from the conjugal bed. Jupiter and Juno's fleet-footed son Mercury arranges for Art O'Malley and wife Helen to be sent on a story to Greece, where they end up in a hotel taken over by Niki Skolianos, a deported American mobster whose niece, Chloe, one of the local shepherdesses, catches Mercury's eye. To conquer the faithful Helen, Jupiter assumes her husband's shape, even as the jealous Juno latches on to Niki, mistaking him for her errant, transmogrified spouse.

Giradoux, with reference to the many previous versions of the story, called his play *Amphitryon 38*. Porter's 1950 version, worked on by three writers plus George Abbott (who cut one of the best songs) brought the number up to 42. Even if Cole the lyricist had become tired and mechanistic (too many repeats, facile topical references, laundry-list lyrics), Cole the composer was still going full-tilt. The Broadway production had a mixed bag of a cast, with some very weak links—e.g., the stunning Priscilla Gillette, who sang poorly, and William Fythe, who didn't sing at all. But towering over all else visually and vocally, there was the magisterial Jupiter of George Gaynes; as Niki, there was the raunchiest of reprobates, the incomparable David Burns.

THEATER In the central role of Juno, the brashly funny Charlotte Greenwood was too old for the part. Last week's semi-staged revival by Encores!, updated by David Ives, brought us Andrea Martin, a terrific comedienne, at whose command sides split like the Red Sea for Moses. But she is petite, and a petite, non-Junoesque Juno does not sit right even in a semi-concert version. I was similarly bothered by Ken Page, a well-sung Jupiter, but with no Jovian manner or presence. Peter Scolari was a jovial Mercury, though not quite mercurial enough. Marin Mazzie sang Helen like a goddess, and one rather too divinely Junoesque for Miss Martin's comfort. Conversely, Gregg Edelman, as Art, disappeared except when singing, his one forte. Ernie Sabella was a little too rubber-ducky for a gangster, but the nadir was the Chloe of La Chanze. Her performance consisted of slouching or loping about like a mismanaged marionette, grinning like a sheep's head in a butcher's window, and singing in a way that hit each note like a wrecking ball. Perhaps one of her sisters—Mi, Fa, or So—could have improved on La Chanze.

There were, however, winsome dances by John Carrafa, appropriately in the spirit of Agnes de Mille, and niftily executed by an enchanting trio of dancers; the excellent sounds of Rob Fisher and the Coffee Club Orchestra; and some of those great songs, among which, despite shaky lyrics, at the very least "From This Moment On" and "No Lover for Me" are ripe for the Pantheon.

ONE PREREQUISITE FOR AN AMERICAN novel's becoming a classic seems to be its ending up disastrously adapted for stage or screen, or both. On this basis, Nathanael West has done as well as anyone. Out of his four novels, two (*Miss Lonelyhearts* and *The Day of the Locust*) were mauled in the movies; now *A Cool Million* appears Off Broadway, as adapted by James Lapine, playwright and Sondheim collaborator. For **Love, Pluck & Virtue**, Lapine reached back into his trunk, a thing I consider more useful



Love, Pluck & Virtue's Harris and Dixon.

to an elephant than to a writer.

Since West's point was to retell a candied Horatio Alger story in a more *Candide* way, Lapine might as well have left the story of the Vermonter Lemuel Pitkin pretty much as he found it, rather than turn it into the tale of Lester Price from Ohio. Out of a fat and sassy political satire, there emerges a thin little picaresque saga with updated but sophomoric social and sexual content. Gone, for instance, is the Indian chief Israel Satinpenny, who "had been to Harvard and hated the white man with undying venom" and declares, "The star of the paleface is sinking and he knows it. Spengler has said so; Valéry has said so. . . ." Instead, we got facile jokes for the mind-set of the current crop of culturally deprived sophomores.

But the real problem is that novels don't thrive on the boards; the result is always revue sketches that go on too long—say a hundred minutes, as here, which is way too much for revue sketches unrelieved by musical numbers. There is, to be sure, pianistic underscoring by Allen Shawn, but it is bland and flavorless. On the other hand, the production looks as nice as modest money can buy—especially Derek McLane's drolly cartoonish sets; and Lapine, as his own director, keeps the skits moving at a brisk pace.

Marge Redmond is effective as an ambiguous mother figure. Whereas MacIntyre Dixon has quickly used up his bag of tricks, Neil Patrick Harris is a smashing Lester: He is a young actor to watch. As his ladylove, Elaina Davis shows some promise as well. Among the all-purpose others, only Geoffrey Owens stands out as truly versatile. *Luck, Pluck & Virtue* could be saved only by playing next door to *Love! Valour! Compassion!*, and get-



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ting its overflow. But 30 blocks is too far to overflow.

Alegria IS A FUNNY KIND OF SHOW (NOT, mostly, funny ha-ha) by Canada's prestigious—but also pretentious—Cirque du Soleil. For starters, a circus without animals is like an opera with a mere piano accompaniment. But then, this Cirque aims to be more theater than circus, understandable enough in an age when theater has devolved into nightclub acts, TV sitcoms, a lecture circuit. The program brochure, accordingly, gives us arty photographs rather than perspicuous relevant information, plus—in French, English, and some Italian—unsigned Zen prose poems such as “If you have no voice, scream; if you have no legs, run; if you have no hope, invent.” I think I know what you must not have if you write stuff like this.

The artsy-fartsy recorded and live music is composed by René Dupéré, and has lyrics in French, Italian, and Spanish, trilingually vapid. But the tumblers are the best I have ever seen, combining the magic of shooting stars, whirling dervishes, and kangaroos—“leaping wizards,” as Little Orphan Annie might have exclaimed. The contortionists are equally remarkable: a piquant, 13-year-old Russian Lolita (Yelena Lev) who juggles while contorting, and two cute Mongolian 10-year-olds who contort conjointly, which looks amazingly like a giant squid performing Balanchine. The high wire is also aglitter with dazzling performers who, a bit earlier, were stunningly somersaulting off flexible boards shouldered by colleagues.

Other acts depend more on ingenious props, innovative lighting, and sumptuous costuming. Skulking or scampering about are comic or ominous figures who could have stepped out of Grimm's fairy tales or from among the grotesques of Bomarzo. Sometimes, you think you are watching a Baroque opera minus the music; at other times, a ballet troupe waiting for a master choreographer. It is all opulent and even beautiful—the very clowns are more theatrically inventive than most—but I could not suppress a yen for something at least intermittently more earthy, low-down, and with animals.

IN DOUG WRIGHT'S **Watbanaland**, PARK, A bond trader, has begotten an encephalitic baby on his blowsy secretary, Marilyn, who cheats on him with Dash, a tollbooth attendant proud of his “gourmet sperm.” Park's neglected, childless schoolteacher wife, Flo, consoles herself by supporting needy children worldwide, including Baku in Watbanaland, who weighs only twenty pounds. When the boy's father, a chieftain, pops out of Flo's refrigerator to harangue her, I ran for my overharangued life. Flo (well played by Lisa Emery) says, “It's incumbent on us to nurture what the world spawned.” The world, yes; Doug Wright, no.

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AND
CREATIVITY
ALONE
MADE
ART,
WE
COULD
ALL
BE
ARTISTS

It takes an awesome imagination, a gifted talent, an original mind and consuming desire to overcome the seduction of technique, materials or craft—to make art. Some art is controversial. Some unfathomable. Much of it is beautiful and sensitive and makes us feel deeply. Few people like it all, nor should they. Art is too personal for that. But if what we make does not intend to be art, we can still share in the experience of imagining and creating with every artist. What a remarkable process creating is—giving back more, the more we risk.



ART MARK STEVENS

Grand Illusions

A brilliant survey of illuminated Renaissance manuscripts at the Morgan Library shows that bookmaking, too, had its Michelangelo.

GILIO CLOVIO (1498–1578) WAS CELEBRATED BY Vasari, painted by El Greco, supported by princes of the church. Fluent in the sinuous forms and strange pastel harmonies of Mannerism, he was also a master of perspective. Vasari called his work one of the “marvels of Rome” and likened him to Michelangelo. Yet few today know Clovio’s name. The reason is that he worked in the tradition of manuscript illumination: His art remains shut away in singular books.

Imagine Bill Gates perfecting the abacus, Frank Sinatra singing a Gregorian chant, Michael Jordan playing boules. There is something of that in Clovio. Why wasn’t he de-

gins, manuscript illumination flourished in the Renaissance. The religious and secular elite considered beautiful books important status symbols. And illuminators quickly took up the revolutionary ideas of the period. They played deftly with perspective, called upon antique models, and illustrated classical in addition to religious works.

But there is also an undeniable restlessness—of new worlds bursting from old books—that presages the end of manuscript illumination. Soon the printing press would transform not only bookmaking but also the place of books in society. An increasingly secular civilization, given to words rather than to the Word, could not treat books with the same devotion. In many works, the illusion

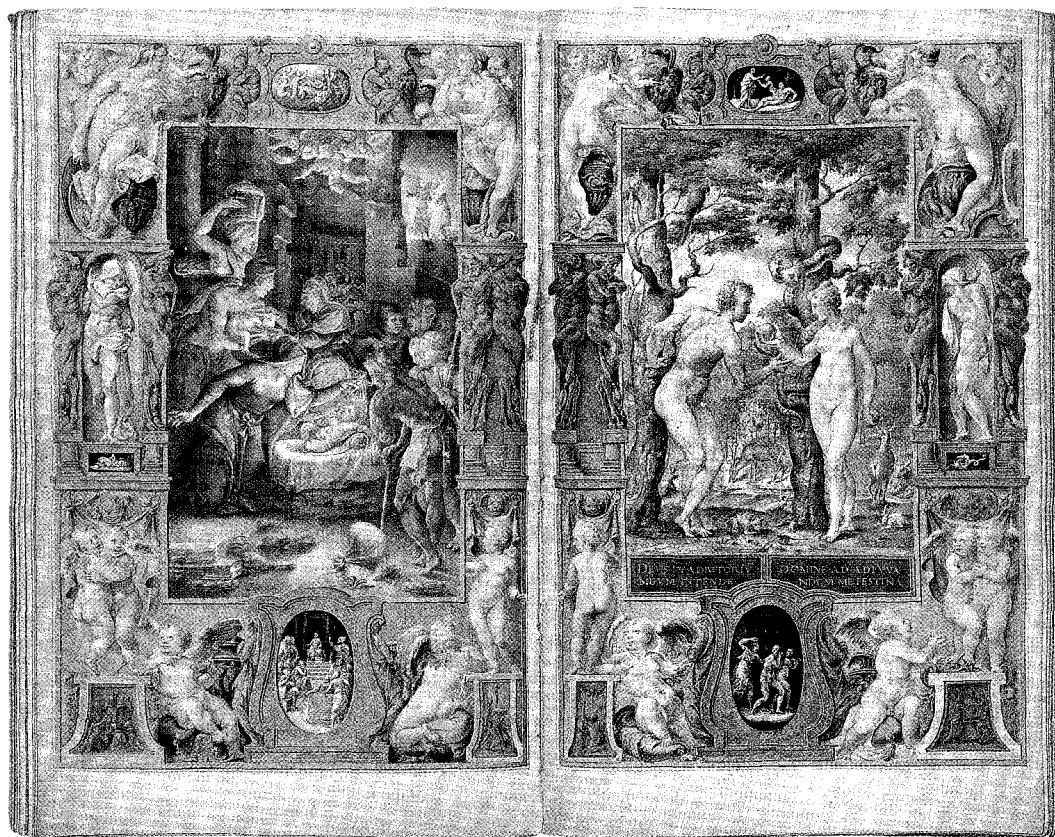
of three-dimensional space creates a symbolic opening on the flat page. The image becomes a window out of the book, an invitation to the world beyond rather than to the Word.

In the masterpiece of Clovio, a small book called the *Farnese Hours* (1546), on which he spent nine years, the artist unloosed the boundless, rippling spaces of Michelangelo onto the page. But he differs from other artists of the time in his brilliant reconciliations of scale. Despite the illusion of deep space in his painting, his “windows” appear perfectly integrated into the page. A Clovio page can suggest, spatially, many contrary things at once: It will float forward, hold flat, subside into shallow space, sink into the distance. A shimmering throughout—a vibrato of light and color—helps the various spaces breathe together.

Clovio’s most surprising picture shows a Corpus Christi procession in Rome. It is spread across two pages; there is no decorative border, which enhances the transcendent sensation

of limitless space. Hundreds of tiny figures march in a serpentine procession toward the spire of Old St. Peter’s. Cannons fire from the Castel Sant’ Angelo. A gentle landscape melts into the distance, angels play and dance among the clouds, the Trinity is worshiped by a heavenly multitude. The Virgin, surrounded by the female saints, glances down at the procession. And there are words too—golden words rising in twin columns into the sky.

Vasari was so overcome by the *Farnese Hours* that he described in detail each of its 26 full-page miniatures. The book, he said, was “a thing divine and not human.” I dislike this kind of talk, but I once had the good fortune to



Two pages from the *Farnese Hours*: A nativity with shepherds (left) and the fall of man (right).

orating a Renaissance palace rather than practicing an art that flourished in the Middle Ages? Yet one would not wish him liberated from the confines of a book. His uncanny rendering of extremes of both physical and metaphysical scale—of tiny and vast, sacred and secular, Renaissance and medieval—created a fantastical space like nothing else in art.

Clovio’s work is part of “*The Painted Page: Italian Renaissance Book Illumination, 1450–1550*” at the Pierpont Morgan Library through May 7. Jointly organized with London’s Royal Academy of Arts, the exhibition includes more than 100 examples from the period. Despite its medieval ori-

actually leaf through the volume. The shapes seemed alive, the pastel colors seemed breathed onto the page. And there was a stirring sensation of space on the open pages, for all the world as if a butterfly were coming to life in my hands.

Clovio's control of scale—especially his way of joining the tiny and the limitless—makes him an especially interesting artist to think about today, when a photograph of a dividing cell could almost be an image of the stars, and there is no certain feeling of scale, boundary, or measure in art.

FOR ARTISTS WITH A PASSION FOR THE apocalypse, scale can be a vexing problem. Boundaries of any kind are not easily tolerated: Crossing, violating, and transcending limits are what apocalyptic feeling is about. In the oil fires of Kuwait, the artist **Susan Crile**, a careful painter, seems to have found a liberating subject, a way of releasing into her art a burning lyrical energy.

The fires provide her with primordial effects of light, atmosphere, and form. In her paintings at the James Graham & Sons gallery (through June 2), the billowing plumes of oily smoke and bloodred atmosphere dissolve the spaces into light; the intense radiance recalls Claude and Turner. Is this the beginning or the end of the world? While ominous, the pictures are also rapturous. This is always true of good apocalyptic art, even of the most horrific kind. The joy the artist takes in the expansive release of feeling serves as a concealed foil for any darkness in the portrayal. Given their apocalyptic ambition, Crile's pictures may actually not be quite strange enough, remaining a bit too much like good painting. But they are strong pictures on a strong theme. She chose dark black frames—an ashen transition back to ordinary scale.

FROM A DISTANCE, **Frank Stella's** VAST pictures at the Gagosian Gallery (through April 15) resemble his 3-D reliefs. Actually, they are *faux-reliefs*, howdunnits that play tricks of perspective. Some artists in the Morgan Library exhibit engage in related *trompe l'oeil* tricks—painting, for example, a paper tear in illusory relief.

It goes without saying that Stella's new paintings display visual energy and ambition. The world here is a candy-hued maelstrom, in which nothing is quite what it seems. Anything but the surface is an illusion; only the artist conveys a measure of visual order. Perhaps their great size—a Pollock, by comparison, is a postage stamp—may be necessary to render a boundlessly crazy world.

But their imposing scale leaves me indifferent. This does not seem an instance of arrogant purpose, toward a great end, but a form of visual braggadocio and even garrulity—a Pop-Baroque machine. Like many people looking at these pictures, I was interested in studying their clever tricks. But not for too long. They are remarkable pictures that don't seem necessary.



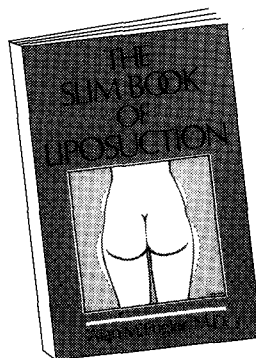
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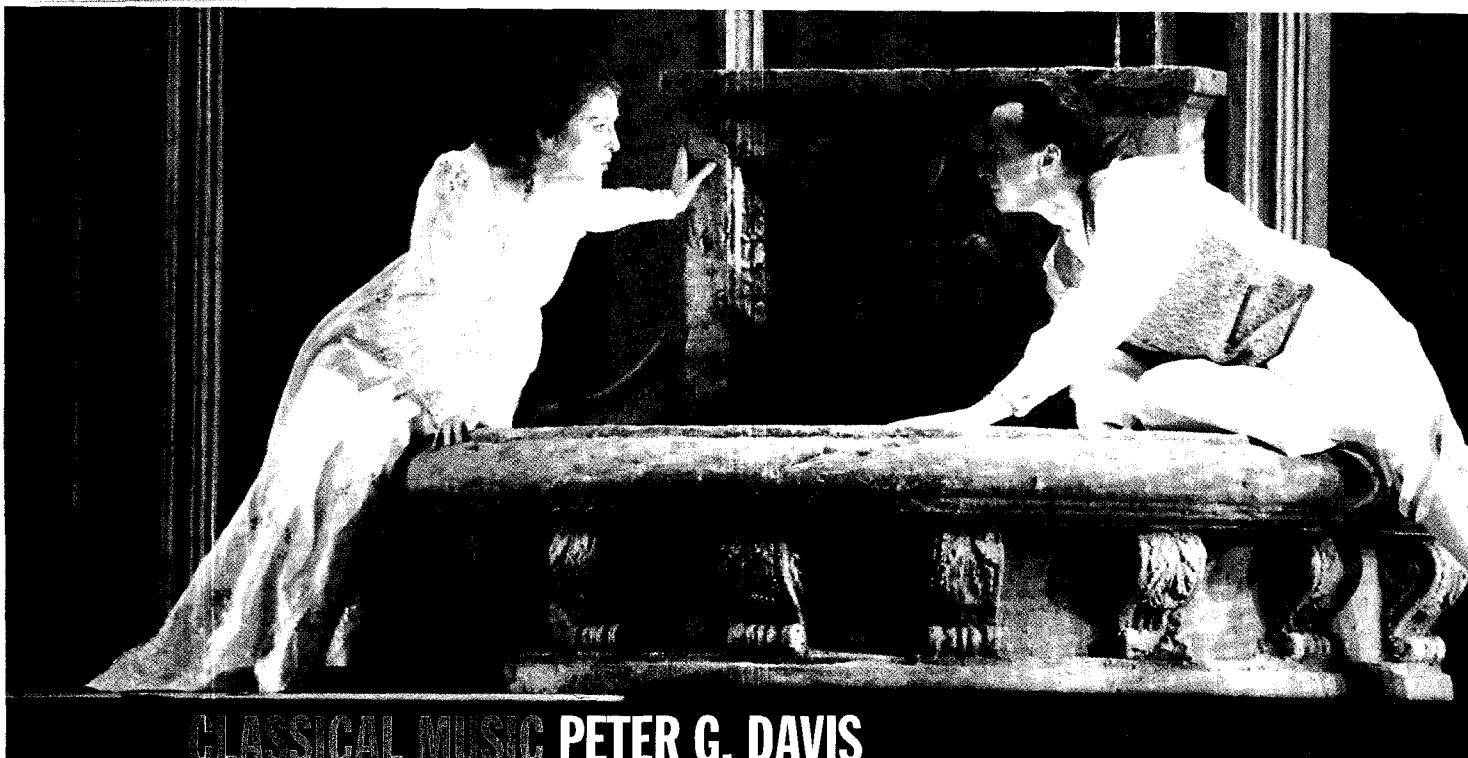
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Fatal Attraction

With its skulking servants and dysfunctional family, the Met's updated version of 'Pelléas et Mélisande' plays like an episode of 'Upstairs, Downstairs.'

At the Metropolitan Opera, Frederica von Stade as Mélisande and Dwayne Croft as Pelléas.

S Pelléas et Mélisande CATCHING ON AT LAST? LONG CONSIDERED the ultimate connoisseur's opera, Debussy's lyric drama of a dysfunctional family trapped in a labyrinth of shadows and symbols has been popping up everywhere lately, although in guises the composer would scarcely recognize. The setting specified by Maeterlinck's play is a castle in a fictitious medieval kingdom called Allemonde—all the world—and in this era of director-dominated opera, that's a virtual invitation to make mischief. On the other hand, it could also challenge a sensitive director to create a persuasively magical world simply by being true to the opera's clarity of fantasy, no matter where he decides to locate the action. I haven't seen the recent Peter Sellars production, set in an up-to-date California clinic in Malibu, or Peter Stein's approach, which invokes images reminiscent of artists active in Debussy's time—Rackham, Klinger, the Pre-Raphaelites, Seurat, Redon—but they sound intriguing. Each is a bold departure, and both have been extravagantly praised as well as roundly damned.

Jonathan Miller has directed the new production currently on view at the Metropolitan Opera, another take on *Pelléas* bound to excite controversy. Like Stein, Miller places the work in the composer's era, but the concept is literary rather than visual, and Proust, we are told, is the inspiration. John Conklin's set is a crumbling gray-and-white *fin de siècle* mansion cluttered with the portraits, busts, and decaying memorabilia of an old family, whose current descendants, attended by a staff of mute servants, stalk the halls and conduct their futile lives. Four generations stand by and watch helplessly as Pelléas falls in love with Mélisande, the bride of his half-brother, Golaud, who eventually murders him. The program still describes the opera's thirteen scenes as listed in the libretto—a forest, a

grotto, a castle vault, a well in the park, and so on—but at the Met, we never leave this haunted house. The set constantly revolves to display its somber contents like some sort of huge, cheerless lazy Susan.

Unfortunately, it doesn't work. This bleached-out vision of *Pelléas*, more Pinero than Proust, has a starchy *Masterpiece Theatre* aura about it that mostly suggests a bleak episode of *Upstairs, Downstairs*. By removing the impressionistic mystery of the piece, Miller continually goes counter to the musical moods and colors of a score that conjures up gloomy subterranean vaults, sudden glints of sunlight, and misty seascapes—the shading of this amazing score may be subtle and subdued, but it is very precise. Then, too, by presenting the subject in a historical rather than a mythical context, the opera inevitably veers dangerously close to conventional melodrama. Debussy wrote that Maeterlinck's play attracted him because its dreamlike atmosphere “contained far more humanity than those so-called ‘real-life documents.’ . . . In it there is an evocative language whose sensitivity could be extended into music and into the orchestral backcloth.” Miller's insensitivity to that basic aesthetic sabotages the composer everywhere.

The performance is further compromised by following a bad tradition that assigns the title roles to a mezzo-soprano and a baritone rather than a soprano and a tenor. Frederica von Stade and Dwayne Croft are wonderful singers and the notes pose no problems, but their low-pitched voices, especially Croft's richly textured baritone, create the wrong aural image for these vulnerable star-crossed creatures. Von Stade is at an extra disadvantage as she tries to convey Mélisande's mysterious otherworldliness while dressed, absurdly, in stiff Edwardian gowns. Victor Braun's blunt, gruffly sung Golaud

inspires neither fear nor pity, Robert Lloyd's cavernous bass finds no eloquence in Arkel's wise pronouncements, and Marilyn Horne's Geneviève is no more than a perfunctory cameo. The superb Met orchestra is the real hero of this horror show. The singers are often covered, but at least James Levine, unlike some other Wagner specialists, resists the temptation to inflate *Pelléas* into *Parsifal*, and he brings out much of the score's instrumental delicacy and understated intensity.

I COULD ONLY SAMPLE THE RECENT WEEK-long Baroque-music festival given by **Les Arts Florissants** at the Brooklyn Academy of Music, but those lucky enough to attend all four programs report a response very close to ecstasy. This Paris-based group, founded and directed by American conductor-harp-sichordist William Christie, now rules the world of period-instrument music-making, and its popularity is immense. A movie debut was probably inevitable, now that classical music is intriguing filmmakers once again, and one of the best bits in the latest Merchant Ivory extravaganza, *Jefferson in Paris*, is the delightful sight of Christie costumed and hamming it up as he leads his forces in a staged excerpt from an obscure Sacchini opera.

Ecstatic feelings came easily at BAM while we listened to Les Arts Florissants perform Purcell's enchanting score for *King Arthur*, one of the composer's "semi-operas." In Dryden's play—about Arthur's heroic quest for a unified Britain rather than his courtly adventures in Camelot—the principal characters do not sing, but the diversionary musical sections are extensive and make one regret that Purcell never wrote a full-length opera. From all reports, the group's full production last February in Paris was a triumph, and it's a shame that BAM could afford to bring over only a concert version. The music was all there, though, and those who knew the play must have appreciated how wittily the cast projected its cynical tone and mildly salacious sentiments while still singing the notes with tonal beauty, grace, and musical point. The instrumental playing was also ravishing—no attenuated Baroque posturing for Christie, who prefers a sound that is big-boned and full-blooded but still retains its transparency.

Les Arts Florissants has a recording of *King Arthur* in the works, but the group's delicious performance of Purcell's *The Fairy Queen* is available right now for those who can't wait (Harmonia Mundi HMC 901308/9), as is an unusually fiery new version of the same composer's *Dido and Aeneas* (Erato 98477). Christie and company have also remade Charpentier's *Medée*, a revelation at BAM last season. Their second recording of the opera (Erato 96558), just released, improves on the first of ten years ago by being performed uncut and showing an even fresher, sharper musical and dramatic response to this imposing score.

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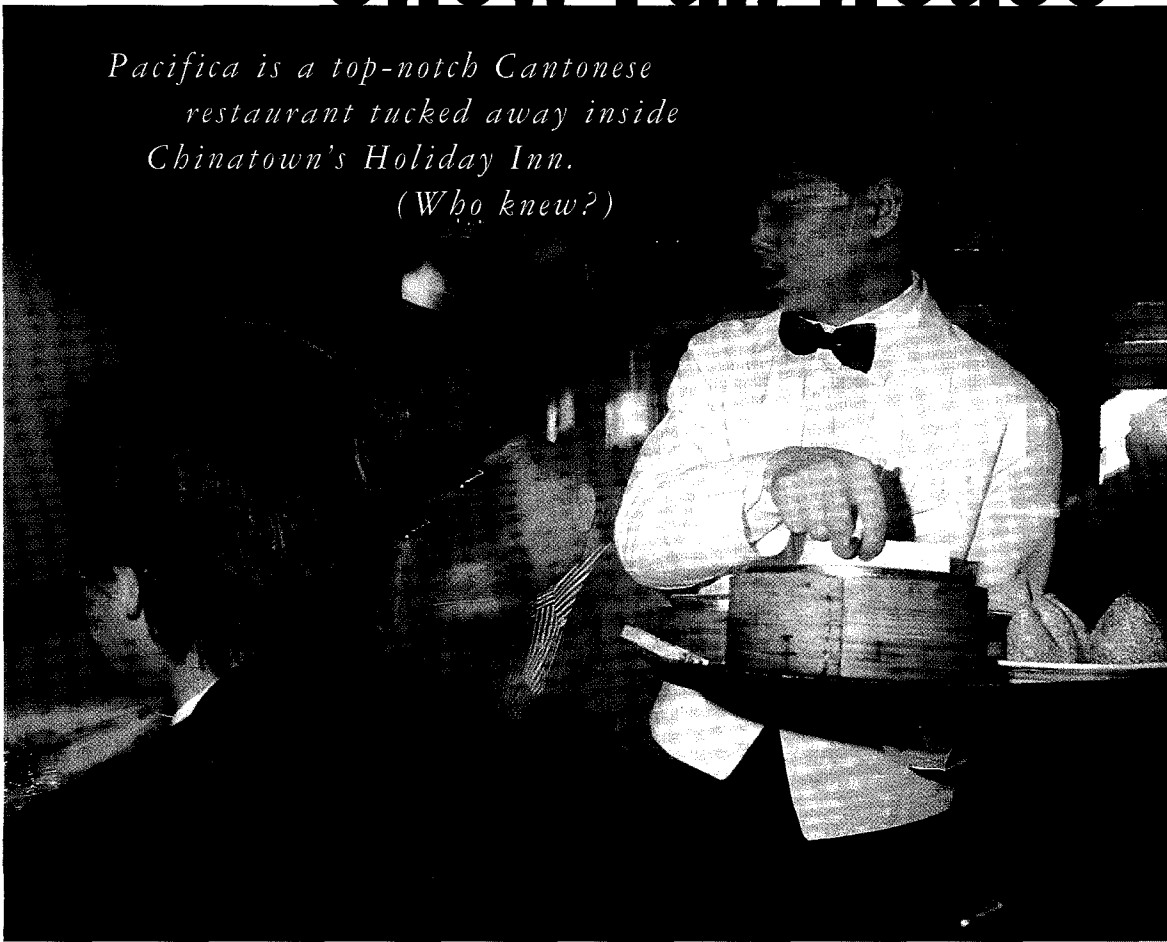
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Chow Fun House

Pacifica is a top-notch Cantonese restaurant tucked away inside Chinatown's Holiday Inn. (Who knew?)



Above: At Pacifica in the Holiday Inn.

ALTHOUGH I HAVE NEVER THOUGHT OF THE Holiday Inn as a fine-dining destination, **Pacifica Restaurant** (138 Lafayette Street, near Canal Street; 941-4168) is a terrific Cantonese restaurant that happens to be in a Holiday Inn. Actually, it would be more accurate to call it a Middle-American motel with a Chinese restaurant and a large European clientele. Or one might just say that it is thoroughly and pleasingly multicultural and leave it at that. I have visited with kids, with friends, with friends and their kids, and found that it fulfills the grown-up's lust for new and well-executed dishes while meeting the basic kid requirements of being fast and not fussy.

One leaves the hurly-burly of Canal Street, entering a classically utilitarian Holiday Inn that could have been built anywhere between 1965 and 1995. An escalator ride upstairs and a quick traverse of the conventional pale-pink-and-green lobby leads you past a pretty Chinese Deco cocktail lounge on your way to the peach-colored main dining room, which is well-outfitted with a number of large round tables. Each can comfort-

ably seat ten diners. Hong Kong native Alwin Tang, one of Pacifica's managers.

Stewed E-Fu noodles with very fresh crabmeat reminded me of the soft, fat pasta known as tagliarini. They were long enough for all the children to execute fortissimo slurps as they sucked them up. Sautéed snowpea shoots were crisp and hot, with a bitter edge reminiscent of watercress. Fried vegetable dumplings came to the table at that critical moment of peak heat; three minutes later and they would have been as unctuous as warmed-over pizza.

Salted and fried pork chops tossed with chili peppers were piled high on a plate. From a half-dozen clay-pot dishes on the menu, we chose lobster and cellophane noodles with fresh ginger, a subtle and satisfying dish. Chef Ho Cheung Poon, who was one of the early chefs at 20 Mott Street some years ago, has the delicate touch needed to sauté slices of flounder fillet coated in pulverized water chestnuts (a heavier hand would not be able to keep the flaky flounder intact). Finally, the martinis were a welcome relief from the excessively vermouthy cocktails served in Manhattan glasses that one often encounters in Chinese restaurants. Pacifica's were served bone-dry in proper martini glasses, each with a thin scraping of lemon peel that dimpled the meniscus of the generously poured drink.

Dim sum prices start at \$2.50; noodle dishes are \$7 to \$12.95. Most entrées range from \$8 to \$14, but delicacies like braised superior shark fins cost more (\$32.50 per person). Pacifica is open daily from 6 A.M. to 11 P.M.



Photographs by Chris Toliver.

Beer, wine, cocktails; reservations accepted; A.E., M.C., V.

Julian's Mediterranean (802 Ninth Avenue, near 53rd Street; 262-4800) is the newest restaurant from the Romano family, which owns the popular Mangia e Bevi next door. Julian's coral-colored walls rise to a deep blue ceiling, and nonstop music rarely strays from the urban coolness of Ella Fitzgerald, Nancy Wilson, and Sade. The wait staff is Italian, and they could all go on to productive careers as Guess? jeans models.

Chef John Dougherty describes his food as "everything left of Greece," by which he means Sicily, Tunisia, and Provence. Pasta is reasonably priced and original. The orecchiette was imaginatively served with broccoli rabe braised in chicken broth and white wine. It fairly bristled with slices of garlic and links of sautéed lucanica, a Southern Italian lamb-and-pork sausage. Little Manila clams with tomatoes and garlic made a simple but great sauce for a good-size plate of spaghetti. Chicken, arugula, and sun-dried-tomato pesto on warm focaccia brushed with olive oil and rosemary was a satisfying lunch.

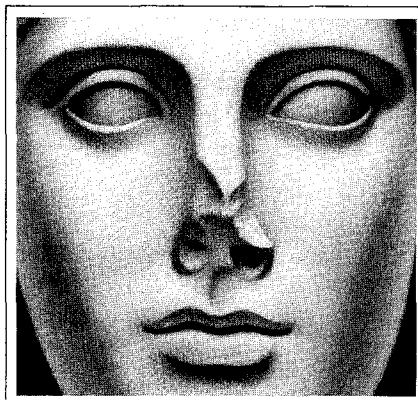
A whiff of grilled shrimp being served at a neighboring table caught our attention, and we ordered a platter. The shrimp were fresh and sat on a bed of sautéed fennel and bits of prosciutto. Also worth a try were the polenta and sausages with a sweet marinara sauce. A creamier version of the same sauce covered an order of homemade ravioli. If my favorite dish was the orecchiette, the runner-up was a large porgy with crisp skin, covered with a sauce of tomatoes, capers, and citrus zest. A dissection of the head yielded two porgy cheeks. This is an operation that usually grosses out one's dinner partners until you cajole them into trying the cheeky morsels. Once tasted, fish heads invariably rise in their estimation.

My brother, who has a prodigious sweet tooth, elected to try most of the desserts. The crème brûlée stood out from the pack of standards like tirami su and chocolate cheesecake. In fact, it was just about perfect, with a silky creaminess that was cut nicely by a demitasse of strong espresso. When the Gipsy Kings came on the stereo (which invariably speeds me on my way), we took our leave, well fed but emotionally unprepared to continue a Manhattan workday. A couple of glasses of port and a nap would have been more like it.

Appetizers average \$5.50; focaccia sandwiches, \$6.95. Entrées range from \$5.50 to \$15.95 for specials. Julian's Mediterranean is open for lunch Monday through Saturday from noon till 4 P.M. and dinner from 5 P.M. to midnight. Open Sunday for dinner from 5 P.M. to midnight. A full bar; reservations accepted; A.E., D.C., M.C., V.

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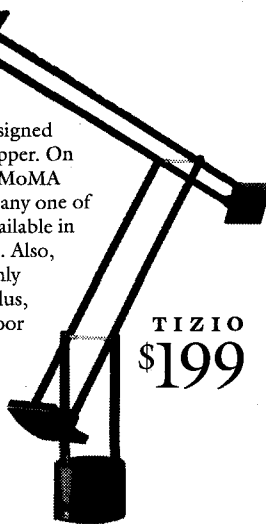
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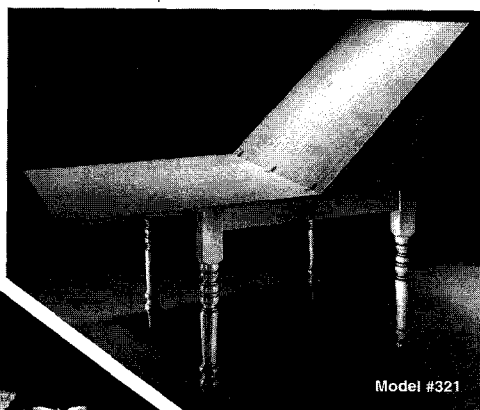
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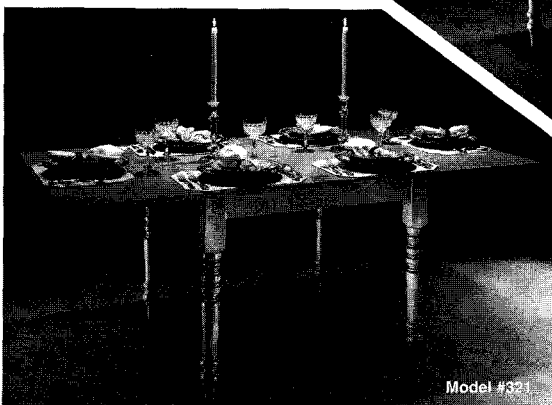


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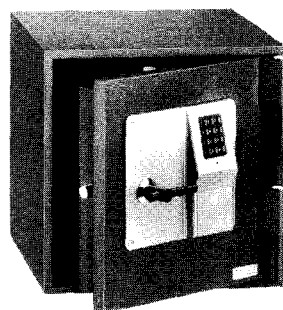
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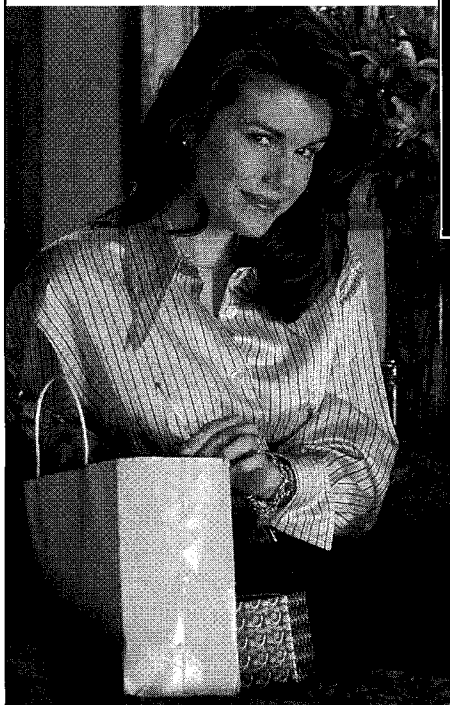
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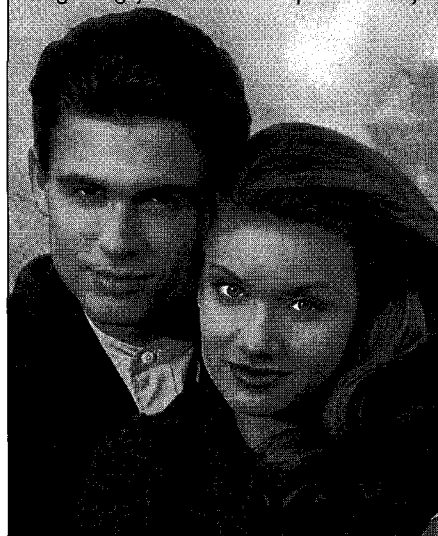
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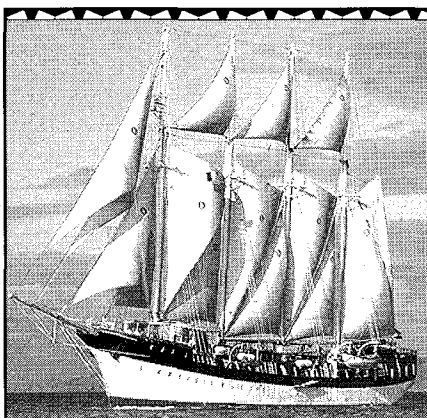
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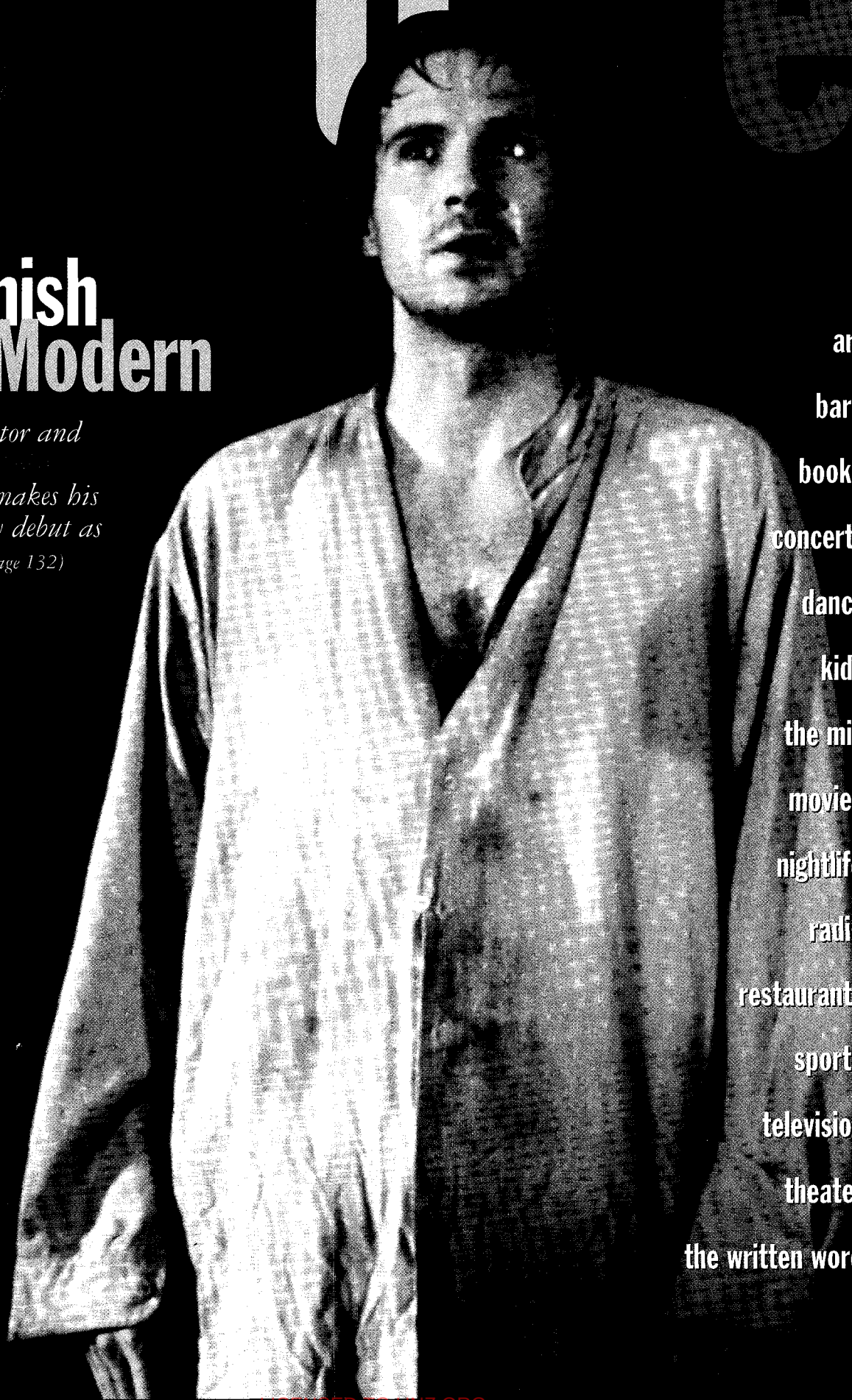
Ode on a Grecian Sojourn

THE SCHOOL OF VISUAL ARTS'S DEPARTMENT of International Studies is offering a three-week art-and-archaeology travel/study tour to Greece (worth three academic credits), departing for Athens June 11 and returning to New York July 2. The program includes lectures by artists, museum directors, and archaeological experts and guided tours of historical sites and museums. You don't have to be a student to participate, but you must have completed at least one year of college. You'll visit Athens, Epidaurus, Sparta, Olympia, Delos, Nauplia, Corinth, and Delphi, and spend four days on the isle of Mykonos. Hotel accommodations, round-trip airfare from New York to Athens, cruise boat to Mykonos, lectures, daily instruction, entrance fees to ancient sites, the bus tour, and land transfers are all covered by the cost: \$2,500 per person double occupancy; \$400 additional for single occupancy (plus a \$20 nonrefundable application fee). You must pay in full by May 15. *Department of International Studies, School of Visual Arts, 209 E. 23rd St., New York, N.Y. 10010 (592-2011).*

A Weekly Guide to Entertainment and the Arts in New York

Danish Modern

*British actor and
film star
makes his
Broadway debut as
Hamlet (page 132)*



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Broken China...DreamWorks Fantas

Opening Farmed Out



The title is ironic: In *Blessing*, life on a Wisconsin farm—milking cows, mending fences, watching Mom and Dad snipe at each other—feels like anything but. Randi (Melora Griffiths, right) longs to escape with her goateed beau (Gareth Williams), but she can't imagine how the place would survive without her. Opens April 12.

New Films

Amateur—Having a well-known star such as Isabelle Huppert appear in his latest film is hardly a shocking case of sellout for director Hal Hartley. Still, it's telling that it should occur in his weakest movie in years. Mining his familiar terrain of droll, good-looking characters engaged in sharp self-observation, Hartley spins an absurdist tale about a former nun writing pornography, a vengeful porn star, and an overempathetic police officer brought together by Thomas (Martin Donovan). He's a charming and handsome fellow who suffers from amnesia and appears to have been a real bastard before his memory loss kicked in. Intelligently done, with strong support from Hartley's usual collaborators. But the irony isn't thick enough, with too much time spent on surprisingly straightforward plot developments. One keeps waiting for the joke, for the cheeky spin on movie conventions—but no one seems to be kidding, at least not enough. (1 hr. 45 min.; R) *Angelika Film Center; Lincoln Square.*

Bad Boys—Will Smith and Martin Lawrence are buddy cops (Smith is the wealthy and smooth-talking romantic; Lawrence the hard-up family man) looking to bust some bad guys who stole a

cache of heroin from police headquarters—just the sort of thing that really ticks the law off. Loud and noisy, it has the slick, big-budget look of producers Don Simpson and Jerry Bruckheimer, who ruled the eighties with *Top Gun*, *Beverly Hills Cop*, and their ilk, and hope to get back on top. They'll probably have better luck with *Crimson Tide* in May. (2 hrs. 5 min.; R) *Village Theater VII; Chelsea; Movieplex 42; National Twin; Gemini Twin; Orpheum; 84th Street Six; New Coliseum; Nova.*

Bar Girls—Like last year's indie hit *Go Fish*, this is a comic drama focusing on women who are falling in and out of love with other women. Men put in token appearances and angst—thankfully—doesn't even merit a cameo. While *Go Fish* had a strong script but a generally weak if game cast, *Bar Girls* has a more pedestrian girl-meets-girl story delivered by a stronger cast (and stronger tech credits) all around. Written by Lauran Hoffman. Directed by Marita Giovanni (1 hr. 35 min.; R) *Quad Cinema; Carnegie Hall Cinema.*

★Before the Rain—Writer/director Milcho Manchevski's debut has both poetic immediacy and frightening premonitory force as it tells the story of an anguished country—Macedonia—on the verge of civil war. It features three interconnected stories. The first and third are set in a mountain village in Macedonia, the middle one in London, and all three are seething with the Christian-Muslim hatreds that tore apart Bosnia and Herzegovina. As in *Pulp Fiction*, the stories are placed out of sequence chronologically, and the movie ends by recapitulating its beginning. The first story is set in a monastery high in the mountains, where a slender, handsome young monk (Grégoire Colin) with wide-open eyes and a trusting face—a boy happy in his piety—walks into his room and discovers a frightened girl. The next

morning, Christian militia from a nearby village turn up, looking for the girl. She is both a Muslim and an Albanian, and they insist she killed a member of their family. In the London section, Anne (Katrin Cartlidge, from Mike Leigh's *Naked*), another hurt, wary woman, works in a news-photo agency; her lover is the agency's star combat photographer (Rade Serbedzija, a bearded, shaggy, full-bodied man who looks like he's been around). He quits his job and tries to take Anne home to Macedonia with him. In the third section he returns home—and home, of course, is the same mountain village that the Albanian girl and the militia are from. Not all the loose ends are tied up, and Manchevski indulges in a few fancy touches, but the movie is a triumph. In Macedonian. (Denby; 3/13/95) (1 hr. 56 min.; NR) *Lincoln Plaza Cinemas.*

Blessing—While most debut films lately are filled with violence and pop-cultural references (or at least references to other movies) writer/director Paul Zehrer delivers a thoughtful look at life on a dairy farm in Wisconsin and its wearying toll on the family that works it. The father is somewhat violent and despairing, the mother is suspicious of his need to be alone, the daughter yearns to get away like her older brother. . . . Only the youngest child, a boy, seems quietly rooted in the job at hand. Though awkward during the moments of conflict, the movie ably paints a picture of the daily drudgery and why

some people would still want to embrace it. With Melora Griffiths. (1 hr. 34 min.; NR) *Angelika 57.*

Blue Sky—The last movie directed by Tony Richardson is like Tennessee Williams without the poetry, imagination, or sense. In the early sixties, an American military wife, Carly (Jessica Lange)—too much woman, too big for her restricted role—is going crazy with boredom. She's good-hearted and would never intentionally hurt anyone, but she's also promiscuous and slightly crazy, and she keeps making scenes, humiliating her patient and loving army-major husband (Tommy Lee Jones) over and over. The actors are both strong, and Richardson brings some heat to the material, but the script is too lame to sustain serious interest. With Chris O'Donnell and Amy Locane. (Denby; 9/26/94) (1 hr. 41 min.; PG-13) *Sony Village Theater VII; Tower East.*

Born to Be Wild—A boy and his gorilla. 'Nuff said. (1 hr. 38 min.; PG) *Village East; Criterion Center; Movieplex 42; Gemini Twin; Orpheum; Lincoln Square.*

Bulletproof Heart—A tough noir-ish little movie about a hit man (Anthony LaPaglia) who in the course of one night falls in love with the woman he's been ordered to kill (Mimi Rogers), only to find out that she knows what he's supposed to do and wants it to happen more than anyone. A solid, quietly observant flick with two great performances (Rogers's best since *The Rapture*) and a classic fade-out—make sure you stay to the end of the credits. (1 hr. 40 min.; NR) *Cinema Village 12th St.*

Bullets Over Broadway—Some of this beautiful-looking twenties comedy is very funny: Dianne Wiest gives a classic performance as the boozey, aging Broadway diva Helen Sinclair; but it's not a satisfying movie. John Cusack, the nominal hero—an

Ground Rules:

These brief reviews, where noted, are condensed versions of reviews by David Denby...A ★ denotes a current release that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element...Reviews are followed by the Manhattan theaters where the film is playing.

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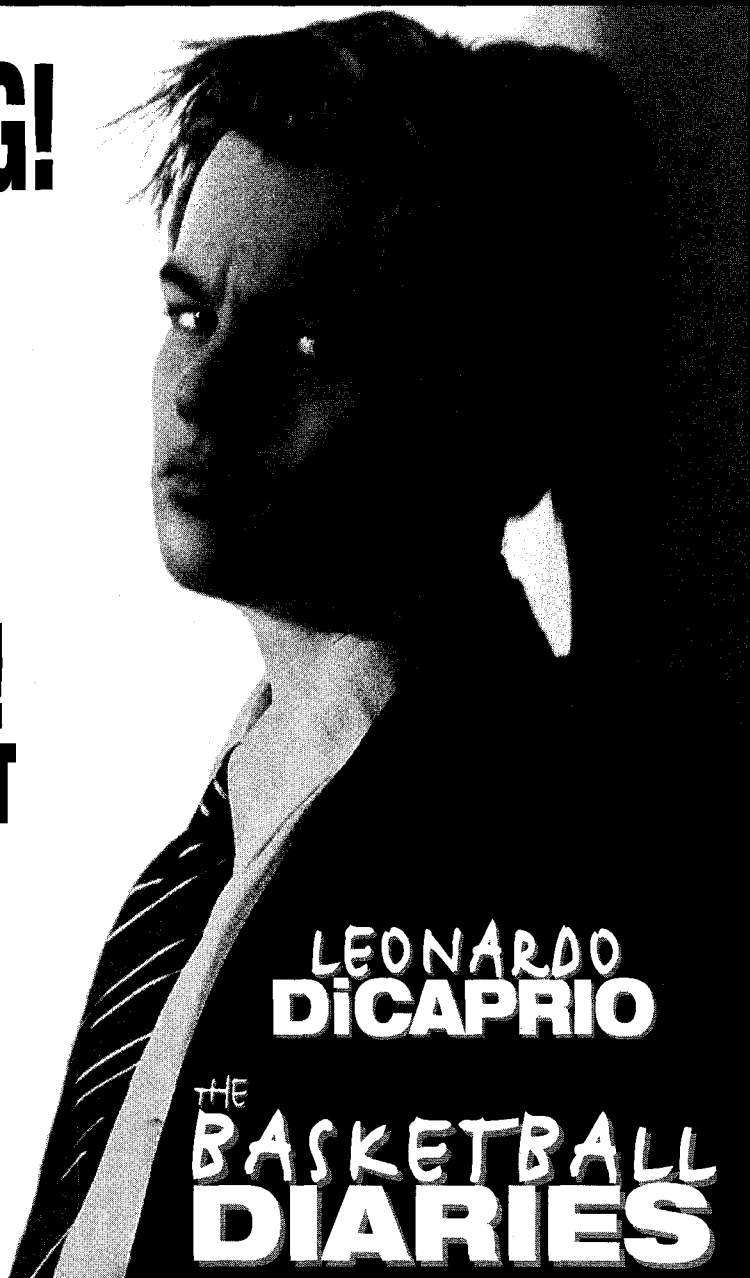
- Peter Travers, ROLLING STONE MAGAZINE

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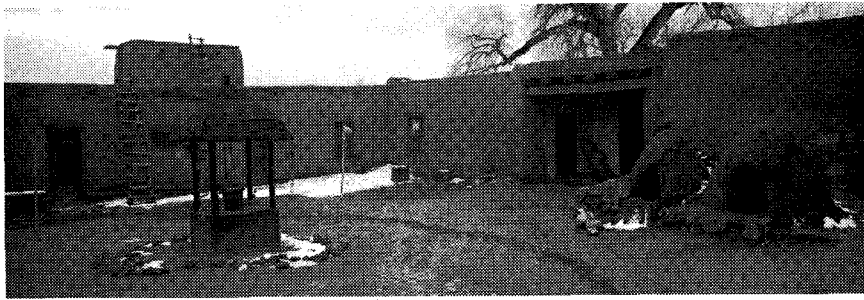
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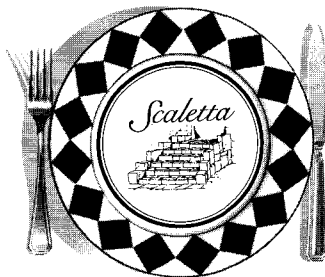
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eager young playwright with a tin ear—is a sell-out. Why care about this guy? What's fatally missing from the movie is any love for the way of life being mocked. There's too much contempt—contempt joined strangely with self-exculpation. With Chazz Palminteri and Tracey Ullman. Cinematography by Carlo Di Palma. (Denby; 10/17/94) (1 hr. 39 min.; PG) *Waverly*.

Bye Bye, Love—On a busy weekend, three ordinary guys (Matthew Modine, Randy Quaid, Paul Reiser)—all divorced fathers who don't understand their own feelings or anyone else's—take custody of their kids, and all their problems with children, wives, and other women come to a head. Cutting back and forth among the three, director Sam Weisman gets some decent comic momentum going near the end—for a scene or two, the movie lifts itself out of sitcom ordinariness. The highlight: Janeane Garofalo (formerly of *Saturday Night Live*) shows up for a blind date with Quaid and gives a fresh performance as a neurotic so convinced men will find fault with her that she can't even bring herself to order dinner. (Denby; 3/27/95) (1 hr. 47 min.; PG-13) *Crown Gotham; 62nd and Broadway*.

Candyman: Farewell to the Flesh—A sequel for the hook-wielding baddie who comes when you call. Directed by Bill Condon. (1 hr. 37 min.; R) *MovieLand 8th St.; Movieplex 42*.

Circle of Friends—Chris O'Donnell maintains his charm and a gentle Irish brogue in this rather predictable romantic drama. It's the story of three Catholic girls in the fifties who go off to school and soon yearn for independence and romance. It offers some interesting, original characters, only to shoe-horn them into a by-the-numbers plot that any reader of Harlequin romances will be able to stay two steps ahead of. Based on the novel by Maeve Binchy. Directed by Pat O'Connor. (1 hr. 52 min.; PG-13) *Waverly; 19th St. East; Baronet; 84th St. Six*.

Clean, Shaven—A notoriously unsettling movie about a schizophrenic (Peter Greene) who is racked by memories of a violent past and wants only to see his daughter. Then he finds out she's being deliberately kept from him. Definitely not for the faint of heart, the film polarized audiences at Telluride and elsewhere. Written and directed by Lodge Kerrigan. (1 hr. 20 min.; NR) *Quad Cinema*.

Doctor Zhivago—A newly restored print of director David Lean's most (commercially) successful film, an epic soap opera set in Russia with World War II and the Bolshevik Revolution as backdrop for the love of Omar Sharif and Julie Christie. And if you're wondering why Maurice Jarre repeats that love theme over and over and over, it's because he had a ridiculously short amount of time to score this three hour-plus movie and, whenever he was stumped, would just throw the damn thing in again as filler. With Geraldine Chaplin, Tom Courtenay, Alec Guinness, Ralph Richardson, Rod Steiger, Klaus Kinski, and a cast of thousands. (3 hrs. 17 min.; NR) *Lincoln Square*.

Dolores Claiborne—Kathy Bates plays a widow who lives on an island off the Maine coast—Dolores, the island bitch, the one kids throw stones at. Dolores is believed to have murdered her vicious, alcoholic husband years earlier, and now she's in trouble again, suspected this time of doing away with the wealthy old termagant (Judy Parfitt) she took care of for years. In the midst of all these swirling suspicions, Bates has a fascinating neutrality. She suggests the reserve and patience of Americans from small towns or trailer parks, conventional in all outward appearance but powerfully individual inside. She might have had a triumph if the director, Taylor Hackford, had not cut up her performance into so many pieces. (Denby; 4/3/95) (2 hrs. 10 min.; R) *Village Theatre VII; Chelsea; 34th St. East; Baronet/Coronet; Criterion Center; Orpheum; Lincoln Square*.

Don Juan DeMarco—Johnny Depp plays a disturbed young man who claims to be the world's greatest lover, and Marlon Brando (out of semi-retirement yet again) is the doctor given ten days by the police to analyze him and recommend a treatment. With Faye Dunaway as Brando's wife. Written and directed by Jeremy Leven. (1 hr. 32 min.; PG-13) *Village Theatre VII; Murray Hill Cinema; 19th St. East; Cinema I, II, Third Ave.; Orpheum; Lincoln Square*.

★Exotica—It doesn't really come together in your head afterward, but while you're watching it, *Exotica* is quite an experience. Director Atom Egoyan, who is of Armenian descent but was raised in

Canada and continues to work there, sets much of the film in a lush, palm-treed, pasha-palace strip club, where mysteriously significant rituals are enacted for our amazement. A spectacular young table-dancer (Mia Kirshner), opening her school-girl's white shirt, works for her special "client" (Bruce Greenwood), teasing and rubbing up against him. Yet he is forbidden by the rules of the place to do anything more than suffer. For most of the movie, we don't know what their hold on each other is. Their relationship is sex but not sex, love but not love. Egoyan uses the erotic for rapt moments of suspension, and for some of the niftiest jokes in years. A customs inspector, examining an incoming passenger through a one-way mirror, later seduces him and examines him a lot closer. In the morning he confiscates his bed partner's smuggled goods—some rare macaw eggs. *Exotica* is a rare egg itself, odd, speckled, and precious. (Denby; 3/13/95) (1 hr. 43 min.; R) *Angelika Film Center; Murray Hill Cinemas; Embassy 2-4; Sutton; 84th St. Six.*

Farinelli—More sensational than good, it takes a lurid look at castrati—the rock stars of the eighteenth century—and Farinelli (Stéfano Dionisi) in particular. Particularly attractive, Farinelli has a tormented relationship with his older brother, Riccardo Broschi (Enrico Lo Verso), a minor composer who hangs on to his singing-genius brother as long as he can. The two travel around Europe, and Carlo performs music Riccardo writes for him—soulless virtuoso junk, with much ornamentation and floridly empty "runs." Written by director Gérard Corbiau and his wife Andrée, *Farinelli* is emotionally violent but nevertheless irresolute and arbitrary. In French. (Denby; 3/27/95) (1 hr. 50 min.; R) *Village East; Lincoln Square.*

Forrest Gump—The Oscar winner of everything in sight. Haven't you seen it already? (2 hrs. 22 min.; PG-13) *Movieland 8th St.; Embassy 2-4; Gemini Twin; UA East; Lincoln Square.*

Fun—Two teenage girls meet, bond instantly through their desperate need for intimacy, and go on a spree of mindless pranks, climaxing in the brutal killing of an elderly woman... all in one day. Told in flashback as the girls are interviewed alternately by a prison psychiatrist and a tabloid reporter, it's most interesting for the way everyone else keeps insinuating (and hoping) they're lesbians. At least *then* they'd have something to pin such aberrant behavior on. But writer James Bosley never tips his hand. The two leads (Alicia Witt and Renee Humphrey) are fine, but the adults overseeing them are flat in the extreme. Since much of the action involves the individual girls talking with adults, that's a fatal flaw. Directed by Rafael Zelnusky. (1 hr. 35 min.; NR) *Film Forum.*

A Goofy Movie—Not every Disney animated flick is a box-office steamroller, knocking down all family-film competition in its path. Presented without the usual full-court press of publicity, this is Goofy's first feature of his own. Can the 63-year-old comic (reportedly a major influence on Jerry Lewis) still appeal to the kids? Well, regardless of how he does in the theaters, *Goofy* is sure to score dependably when it comes out on home video. (1 hr. 16 min.; G) *Village East; 23rd St. West Triplex; Guild 50th St.; Sutton; 86th St. East; Lincoln Square; New Coliseum.*

A Great Day in Harlem—Nominated for an Academy Award for Best Documentary, this is an amiable if unremarkable documentary about an *Esquire* photo shoot in the summer of 1958 that gathered together every notable jazz figure in sight. The historic photograph that resulted has seemed like a miracle—how else to explain one picture that groups together Count Basie, Dizzy Gillespie, Charles Mingus, Thelonious Monk, Sonny Rollins, Coleman Hawkins, Lester Young, and many, many others? This film explains how it all occurred. A pleasant little riff for jazz aficionados. (1 hr.; NR) *Quad Cinema.*

Hoop Dreams—Nominated for an Academy Award for Best Editing. An extraordinarily detailed and emotionally satisfying piece of work about American inner-city life, American hopes, American defeat. Two African-American teenagers stand at the center of this documentary, two boys who both want to be NBA players. That is their only desire. They have no fallback position, no middle ground, nothing else they would settle for. The movie follows them through the ups and downs of their high-school years and then into college, and much of it takes place off the courts, among coaches, parents,

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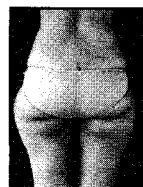


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and friends who apply an annihilating pressure on the young men to succeed. (Denby; 10/24/94) (2 hrs. 51 min.; NR) 23rd St. West Triplex.

Immortal Beloved—No movie about Beethoven—or Homer or Michelangelo or Shakespeare—is likely to be anything less than kitsch, since the genius's work is sure to outclass whatever interpretive context the filmmaker can provide for it. Some subjects really should be left alone. Having said that, it should also be added that this movie (written and directed by Bernard Rose) is nothing like such florid miseries as *Song Without End* (the life of Liszt). Parts of it are stirring, even moving, and Gary Oldman is a fiery, sullen Beethoven. This is kitsch of a high order. (Denby; 1/9/95) (2 hrs.; R) Plaza; Worldwide Cinema.

Jefferson in Paris—See review. (2 hrs. 20 min.; PG-13) Paris Theater.

Jury Duty—Pauly Shore, who has yet to make an unprofitable movie (or a good one), is blessed with fortuitous timing: He plays a buffoonish juror just as America is immersed in all things O.J. (1 hr. 30 min.; PG-13) Movieland 8th St.; Murray Hill Cinema; 19th St. East; Criterion Center; Movieplex 42; First & 62nd St. Cinema; Orpheum; 84th St. Six; New Coliseum.

The Last Good Time—Director Bob Balaban, best known for his wickedly black-humored cult film *Parents* (rent it if you haven't seen it), returns with quite a change of pace. This is a gentle, quiet story about an elderly man (Armin Mueller-Stahl), who has retired from the violin and apparently romance (he doesn't take up the friendly advances of neighbor Maureen Stapleton). All seems static until a young woman (Olivia d'Abo) shows up on the old man's doorstep looking for help and stirring up desires he thought were gone forever. (1 hr. 35 min.; NR) 68th St. Playhouse.

Losing Isaiah—Jessica Lange gives all of herself, every breath and stray hair. Her Margaret Lewin, a Chicago social worker, adopts an abandoned black baby—a boy dumped into the garbage—and then refuses to give him up when his natural mother, repentant and shipshape, wants him back. Somewhat estranged from her husband and daughter, Margaret latches on to the baby as her salvation (as well as the baby's salvation); and Lange makes the woman stiff and will-driven and not always intelligent, with a streak of righteousness approaching fanaticism. Halle Berry, as the crack-addicted mom who goes straight, doesn't have as interesting a role to play, but she's skillful and moving, too. Screenwriter Naomi Foner and director Stephen Gyllenhaal don't soften anything; they examine the conflicting claims, and they discover that both women are right, both wrong. It's a decent, upright piece of work. You won't be entertained, exactly, but at least you won't be insulted. With Samuel L. Jackson. (Denby; 4/3/95) (1 hr. 40 min.; R) Village Theatre VII; Embassy 1; Manhattan Twin; Lincoln Square.

***The Madness of King George**—This marvelous movie, a full-scale historical re-creation based on Alan Bennett's play, is about the very human George III—the George of schoolboy jokes, the one who reigned for 60 years, taxed the colonies so unpleasantly, and occasionally went out of his head. Nigel Hawthorne renders the king as a virile, fiftyish sport with a bullying voice, a frantic gait, and sudden, convulsive movements. As George drifts off into madness, director Nicholas Hytner's movie

moves off in two directions at once—outdoors, to the lawns and heaths around the royal castles, where George rages like a Lear beset by sunshine instead of storms; and indoors, into a greater physical intimacy with the king, whose fits and starts and digestive turmoils are subjected to the high quackery of the royal physicians. The flesh is tormented, the spirit harrowed, and something like poetry takes over. (1 hr. 43 min.; NR) Angelika Film Center; First and 62nd St. Ave.; Lincoln Plaza.

Major Payne—Damon Wayans plays a hard-bitten soldier who has to turn a motley crew of Junior ROTC cadets into a respectable fighting unit. Directed by Nick Castle, fresh off *Dennis the Menace*. (1 hr. 35 min.; PG-13) Art Greenwich Twin; Chelsea; 59th St. East; Movieplex 42; National Twin; 86th St.; New Coliseum; Nova; Olympia Cinema.

Martha and I—Marianne Saegebrecht is a formidable talent who rarely finds movies that can showcase her unique charm. While this World War II-era love story isn't particularly noteworthy, at least it gives her a dramatic role of substance. Saegebrecht is Martha, the German maid of a prominent Jewish doctor in Czechoslovakia. When the doctor's lovely wife dallies with another man, he divorces her and turns to the rather plain and submissive Martha as an easy substitute. Martha's poor family is properly delighted by her rich catch while his is shocked at having to socialize with the help. Their easy compatibility turns to love just as the encroaching Third Reich turns the doctor's role as

characters are caricatures, vile and loud, or so utterly depressed they might be zombies from a horror movie. Another lonely young woman (Rachel Griffiths), a spike-haired toughie with no fears, takes up with Muriel, becoming her one true friend. As in *Boys on the Side*, this bonding is followed by a tragic turn of events. Women can do without men, apparently, but they have to be punished in some way. This sickly new canonization of female friendship may be a setback for women. (Denby; 4/3/95) (1 hr. 45 min.; R) Village East; Murray Hill Cinemas; 19th St. East; 86th St. East; First & 62nd St. Cinema; Lincoln Plaza.

***Once Were Warriors**—Jake (Temuera Morrison), a massive Maori with short hair and piercing eyes, gets laid off, goes on the dole, and starts an endless party with his mates that moves from a huge bar to home and back again. His wife (Rena Owen) adores him, but he beats her and ignores the children, who are drifting toward chaos. Beth's rough life doesn't bother her; she revels in it, enjoying the rude, hard-drinking parties as much as anyone. But when Jake boils over—slams her against the wall and pummels her face—she's in danger of losing her life. Owen shows love fighting back rage, and then shame and despair tearing away at love. Her performance is classic, but Morrison doesn't have material of the same richness. Jake is little more than an unreachable brawler, and he's unnecessarily diminished when his self-hatred as a Maori is used against him to explain why he beats up the woman he loves. Director Lee Tamahori seems split in his feelings about this, but split in an interesting way. (Denby; 3/6/95) (1 hr. 48 min.; R) Angelika Film Center; Cinema 3.

Outbreak—A tiny monkey that may be a host animal for a deadly virus is taken to the U.S. and innocently let loose in the Northern California redwoods. What follows is an initially convincing horror story. Somewhere in the middle, though, the movie falls off a cliff and becomes a lamely conventional melodrama in which the tough little humanist Dustin Hoffman fights the tall, cynical military nihilist Donald Sutherland, and all its terror fades. (Denby; 3/20/95) (2 hrs. 10 min.; R) Village Theater VII; 19th St. East; 34th St. Showplace; Criterion Center; New York Twin; Orpheum; Lincoln Square; Metro Cinema.

The Pebble and the Penguin—In this animated tale, Hubie (Martin Short) is a hapless little penguin who hopes to win the heart of Marina, even though she's already desired by the biggest and toughest and meanest penguin of them all, Drake (Tim Curry). It's the latest pretender to the throne (and loot) of Disney. With score by Barry Manilow; songs by Manilow and Bruce Sussman. (1 hr. 20 min.; G) Art Greenwich Twin; 23rd St. West Triplex; Criterion Center; Manhattan Twin; 86th St.; First & 62nd St. Cinema; 84th St. Six.

Priest—See review. (1 hr. 37 min.; R) Angelika Film Center; Chelsea; Cinema I, II, Third Ave.; Lincoln Square.

***Pulp Fiction**—The most remarkable fact yet about this movie: It's grossed more than \$100 million, a startling sum for any serious drama, much less one as edgy and violent as Quentin Tarantino's. Nothing like it since *Midnight Cowboy*... but that won Best Picture. (2 hrs. 29 min.; R) Village East; Murray Hill Cinema; Embassy 2-4; 57th St. Playhouse; First & 62nd St. Cinema; 84th St. Six.

Queen Margot—Isabelle Adjani stars in this bloody tale of passion, romance, and the seductive power of revenge. Directed by Claude Berri. With Vincent Perez and Daniel Auteuil. In French. (2 hrs.; NR) Village East.

Red—There are moments of great beauty in everything director Krzysztof Kieslowski does, but he's essentially a constructor of intricate puzzles; an artificer, perhaps, but not an artist. In this movie, Valentine (Irène Jacob) and a young man, Auguste (Jean-Pierre Lorit), who is studying to be a judge, live around the corner from each other in Geneva, each impinging on the other's life, circulating in the other's aura, but they never quite meet—until a catastrophe brings them together at the end of the movie. (Denby; 11/28/94) (1 hr. 35 min.; R) Quad Cinema; Carnegie Hall Cinema.

Rob Roy—Liam Neeson hopes to prove his bankabil-

Behind the Screen Clockers

Here we go again: With its animated feature *The Pebble and the Penguin* (opening April 12), MGM joins the ranks of studios that have tried—and mostly failed—to do Disney one better.

This increases the pressure on DreamWorks SKG (Steven Spielberg, Jeffrey Katzenberg, and David Geffen's insta-studio) to make its animated feature—*The Prince of Egypt*—really, really good. Does DreamWorks actually believe it can pull off something Disney-like by its

promised Christmas

1998 release date?

After all, even Disney needs three and a half to four years to make an animated film, and it has a vast staff of animators dedicated to making it happen. Production

on *The Prince of*

Egypt reportedly began in November 1994, though DreamWorks refuses to comment on this or any other aspect of the movie, such as how many animators have been hired, what stage the script is in, or whether the release date is realistic. Katzenberg, long the force behind Disney animation, will play honcho, and while the stories in circulation about him praise his devotion to quality—he's famously willing to scrap scenes he doesn't like—they don't make him sound like a man who's willing to cut corners to meet a deadline. **MICHAEL GILTZ**



protector into one of liability. With Michel Piccoli. Written and directed by Jiri Weiss. In German. (1 hr. 47 min.; NR) Quad Cinema.

Muriel's Wedding—Muriel (Toni Collette) is a heavyset girl from the Australian resort town of Porpoise Spit, an excruciatingly shy, inarticulate slug, bullied by her father, dismayed by her beaten-down mother. She haunts the bridal stores, thinking of nothing but old Abba tapes and marriage. The film's first-time director, P. J. Hogan, seems to wallow in her troubles—her physical awkwardness, her rejection by her bitchy Barbie-doll friends. He makes everyone look bad—all the



The Third Dimension

Like Jason in *Friday the 13th*, 3-D comes back, and back, and back, and back. *Wings of Courage*—starring Craig Sheffer as a daring airmail pilot of the thirties—is the first 3-D movie made for Imax theaters, and it's dazzling enough to ensure that this most retro of new technologies won't go away any time soon. The April 12 premiere at Lincoln Square benefits the Make-A-Wish Foundation (call 605-0215); the movie opens commercially April 21.

ity with this sweeping saga about the legendary Robert Roy MacGregor, an eighteenth-century Scottish man who fought back against tyrannical leaders when his need to borrow money to help the MacGregor clan survive a harsh Highland winter turned him into a pawn of lesser men. With Jessica Lange, John Hurt, Tim Roth, and Eric Stoltz. Directed by Michael Caton-Jones (2 hrs. 14 min.; R) *Village Theater VII*; *Chelsea*; 34th St. *Showplace*; *Ziegfeld*; *Beekman*; *Orpheum*; *Lincoln Square*; *Metro Cinema*.

The Secret of Roan Inish—Young Fiona Coneelly comes to the Irish seaside to stay at her grandparents', where she hears the family legends and slowly watches them come to life; the hard part is convincing everyone else. A gentle tale of magical realism and storytelling by the usually acerbic director John Sayles. Cinematography by Haskell Wexler. Exceptionally well-reviewed. (1 hr. 42 min.; PG) *Angelika Film Center*; *Eastside Playhouse*.

The Shawshank Redemption—A return engagement for this slow-moving drama in the wake of its multiple Oscar nominations. (2 hrs. 22 min.; R) *Movieland 8th St.*; *Criterion Center*; *Olympia Cinema*; *Regency*.

★**Strawberry and Chocolate**—Nominated for an Oscar as Best Foreign Film, Tomaz Gutiérrez Alea's film is set mainly in an old Havana apartment building whose chipped and gnarled walls offer a nostalgic reminder of the old Spanish Baroque colonial city—sinfully decadent glories, out of place in the austere functional Communist state. In this peculiar ruin, three characters who seem stranded from a Tennessee Williams play—a flamboyant and intelligent gay artist (Jorge Perrugoria), a retired prostitute (Mirta Ibarra), and a handsome young (male) virgin (Vladimir Cruz)—fall in and out of love and long for greater freedom. The movie doesn't have much of a story, but it's a touching plea for friendship, sex, and art. In Spanish. (Denby; 2/6/95) (1 hr. 43 min.; NR) *Village East*; *Lincoln Plaza*.

Stuart Saves His Family—But can he save the cinematic honor of *Saturday Night Live*? Al Franken takes his twelve-step alter ego to the big screen. (1 hr. 39 min.; PG-13) *Village Theater VII*; *Chelsea*; *Embassy I*; *New York Twin*; *UA East*; *Lincoln Square*.

Tank Girl—In the future according to *Waterworld*, land is a precious commodity that people will kill for. In *Tank Girl*'s crystal ball, the future looks positively parched, with water subbing as the Holy Grail. Perhaps if *Tank Girl* Lori Petty and the gilled Kevin Costner mated, their children (and us) would be able to enjoy a world with a saner ecological balance. Directed by Rachel Talalay. With Malcolm McDowell and Ice-T. (1 hr. 43 min.; R) *Movieland 8th St.*; 19th St. East; *Criterion Center*; *Manhattan Twin*; *Movieplex 42*.

Tommy Boy—Chris Farley must save the family business by outsmarting Rob Lowe and Bo Derek. Hmm. Too close to call? (1 hr. 36 min.; PG) *Art Greenwich Twin*; *Movieplex 42*; *New York Twin*; *Orpheum*; 84th St. Six.

Too Outrageous Animation—A collection of 27 shorts that revel in the bawdy and scatological. Masturbation, drunkenness, animal torture, and rock and roll are just some of the naughty bits covered here. Titles like *This is Your Brain on Animation*; *Liver, Lust, or Louie*; and *Tampon* make clear what animation buffs can expect. If you thought the elephants wearing tutus in *Fantasia* were a bit risqué, stay away. (1 hr. 28 min.; NR) *Quad Cinema*.

The Wild Bunch—Director Sam Peckinpah's elegiac classic, renowned for its sensual, lovingly photographed gun battles, is rereleased in a new director's cut. With William Holden, Ernest Borgnine, Robert Ryan, and Warren Oates. A career highlight for all involved. (2 hrs. 20 min.; R) *Village East*.

Manhattan

Below 14th Street

Angelika Film Center—18 W. Houston St. (995-2000) *Once Were Warriors*; *The Madness of King George*; *The Secret of Roan Inish*; *Amateur*; *Exotica*; *Priest*.

Art Greenwich Twin—Greenwich Ave. at 12th St. (929-3350) *Tommy Boy*; *Major Payne*. Opening 4/12: *The Pebble and the Penguin*.

Cinema Village 12th St.—22 E. 12th St. (924-3363) *Bulletproof Heart*.

Film Forum—209 W. Houston St. (727-8110) Through 4/11: *Metal and Melancholy*. Opening 4/12 *Fun*. (See also "Museums, Societies, Etc.")

Joseph Papp Public Theater—425 Lafayette St. (598-7171) *Gorilla Bathes at Noon*. See "Museums, Societies, Etc."

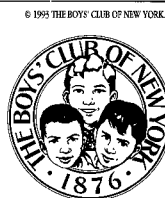
Movieland 8th Street—42 E. 8th St. (477-6600) *Forrest Gump*; *The Shawshank Redemption*; *Candyman*; *Tank Girl*. Opening 4/12: *Jury Duty*.

Quad Cinema—34 W. 13th St. (255-8800) *Red*; *A Great Day in Harlem*; *Too Outrageous Animation*; *Martha and I*; *Bar Girls*. Opening 4/14: *Clean*, *Shaven*.

Village East—189 Second Ave., at 12th St. (529-6799) *The Wild Bunch*; *Strawberry and Chocolate*; *Queen Margot*; *Pulp Fiction*; *Muriel's Wedding*; *Born to be Wild*; *Funny Bones*; *Farinelli*; *A Goofy Movie*.

Village Theatre VII—66 Third Ave., at 11th St. (982-0400) *Bad Boys*; *Rob Roy*; *Don Juan DeMarco*; *Blue*

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Sky; Dolores Claiborne; Outbreak; Losing Isaiah. Opening 4/12: Stuart Saves His Family.
Waverly—323 Sixth Ave., at W. 3rd St. (929-8037) Bullets Over Broadway; Circle of Friends.

14th-41st Streets

Chelsea—260 W. 23rd St. (513-5402) Bad Boys; Dolores Claiborne; Priest; Major Payne; Rob Roy. Opening 4/12: Stuart Saves His Family.
Murray Hill Cinemas—160 E. 34th St. (689-6548) Pulp Fiction; Exotica; Muriel's Wedding; Don Juan DeMarco. Opening 4/12: Jury Duty.
19th Street East—890 Broadway, at 19th St. (260-8000) Circle of Friends; Outbreak; Muriel's Wedding; Tank Girl; Tommy Boy; Don Juan DeMarco. Opening 4/12: Jury Duty.
23rd Street West Triplex—333 W. 23rd St. (989-0060)

Eastside Playhouse—919 Third Ave., bet. 55th and 56th Sts. (755-3020) The Secret of Roan Inish.
Embassy 1—1560 Broadway, bet. 46th and 47th Sts. (302-0494) Losing Isaiah. Opening 4/12: Stuart Saves His Family.
Embassy 2-4—701 Seventh Ave., bet. 47th and 48th Sts. (730-7262) Pulp Fiction; Exotica; Forrest Gump. Opening 4/14: 3 Ninjas Knuckle Up.
57th Street Playhouse—110 W. 57th St. (581-7360) Pulp Fiction.
59th Street East—239 E. 59th St. (759-4630) Major Payne.
Guild 50th Street—33 W. 50th St. (757-2406) A Goofy Movie.
Manhattan Twin—220 E. 59th St. (935-6420) Losing Isaiah; The Brady Bunch Movie; Tank Girl. Opening 4/12: The Pebble and the Penguin.
Movieplex 42—244 W. 42nd St. (997-7522) Major

New York Twin—1271 Second Ave., bet. 66th and 67th Sts. (744-7339) Tommy Boy; Outbreak. Opening 4/12: Stuart Saves His Family.
Orpheum—1538 Third Ave., at 86th St. (876-2400) Bad Boys; Outbreak; Born to be Wild; Dolores Claiborne; Tommy Boy; Rob Roy; Don Juan DeMarco. Opening 4/12: Jury Duty.
68th Street Playhouse—1164 Third Ave., at 68th St. (734-0302) The Last Good Time.
Tower East—1230 Third Ave., bet. 71st and 72nd Sts. (879-1313) Blue Sky.
UA East—1629 First Ave., at 85th St. (249-5100) Forrest Gump. Opening 4/12: Stuart Saves His Family.

61st Street and Above, West Side

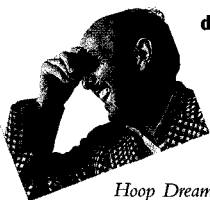
84th Street Six—2310 Broadway, at 84th St. (877-3600) Bad Boys; Exotica; Circle of Friends; Pulp Fiction; Tommy Boy. Opening 4/12: Jury Duty; The Pebble and the Penguin.
Harlem Victoria V—235 W. 125th St. (222-8900) Alma's Rainbow. See "Museums, Societies, Etc."
Lincoln Plaza Cinemas—30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (757-2280) The Madness of King George; Strawberry and Chocolate; Before the Rain; Muriel's Wedding; Pather Panchali.
Lincoln Square—1992 Broadway, at 68th St. (336-5000) Amateur; Doctor Zhivago; Rob Roy; Don Juan DeMarco; Dolores Claiborne; Outbreak; Farinelli; Losing Isaiah; Priest; Born to be Wild; Forrest Gump; A Goofy Movie. Opening 4/12: Stuart Saves His Family.
IMAX: Into the Deep; The Last Buffalo.
Metro Cinema—2626 Broadway, bet. 99th and 100th Sts. (222-1200) Rob Roy; Outbreak.
New Coliseum—701 W. 181st St. (740-1545) Major Payne; Bad Boys; A Goofy Movie. Opening 4/12: Jury Duty.
Nova—3589 Broadway, bet. 147th and 148th Sts. (862-5728) Major Payne; Bad Boys.
Olympia Cinemas—2770 Broadway, bet. 106th and 107th Sts. (865-8128) The Shawshank Redemption; Major Payne.
Regency—1987 Broadway, bet. 67th and 68th Sts. (724-3700) The Shawshank Redemption.
62nd and Broadway—1871 Broadway, at 62nd St. (265-7466) Bye Bye, Love.
Thalia—250 W. 95th St. (316-4962) Sankofa.

Retrospective Heaven Can Wait



MICHAEL POWELL
DIRECTOR OF HEAVEN CAN WAIT

Of his 40 films—which included *The Red Shoes* (1948) and *Peeping Tom* (1960)—director Michael Powell loved *A Matter of Life and Death* (1946) the best. It's a whimsical bit about a World War II pilot (David Niven, above) who dies in a plane crash but argues in heavenly court that his time wasn't up yet; it opens April 14 at Film Forum. The second volume of Powell's memoirs, *Million Dollar Movie* (Random House; \$30), is just out as well.



Hoop Dreams; A Goofy Movie. Opening 4/12: *The Pebble and the Penguin.*
34th Street East—241 E. 34th St. (683-0255) Dolores Claiborne.
34th Street Showplace—238 E. 34th St. (532-5544) Rob Roy; Outbreak; Tommy Boy.

42nd-60th Streets

Angelika 57—225 W. 57th St. (586-1900) "Avignon Film Festival (see "Museums, Societies, Etc."). Opening 4/12: *Blessing.*
Astor Plaza—44th St. bet. Broadway and Eighth Ave. (869-8340) Tommy Boy.
Baronet/Coronet—993 Third Ave., bet. 59th and 60th Sts. (355-1663) Circle of Friends; Dolores Claiborne.
Carnegie Hall Cinema—887 Seventh Ave., bet. 56th and 57th Sts. (265-2520) Red; Bar Girls.
Cinema I, II, Third Ave.—1001 Third Ave., at 60th St. (753-6022) Tom and Viv; Priest; Don Juan DeMarco.
Cinema 3—2 W. 59th St. (752-5959) Once Were Warriors.
Criterion Center—1514 Broadway, bet. 44th and 45th Sts. (354-0900) Dolores Claiborne; Just Cause; Born to be Wild; Hideaway; Outbreak; The Shawshank Redemption; Tank Girl. Opening 4/12: Jury Duty; The Pebble and the Penguin.
Crown Gotham—969 Third Ave., bet. 57th and 58th Sts. (759-2262) Bye Bye, Love.

Payne; Bad Boys; Candyman; Tank Girl; Born to be Wild; Tommy Boy. Opening 4/12: Jury Duty.
National Twin—1500 Broadway, bet. 43rd and 44th Sts. (869-0950) Bad Boys; Major Payne.
Paris Theater—4 W. 58th St. (980-5656) Jefferson in Paris.
Plaza—42 E. 58th St. (355-3320) Immortal Beloved.
Sutton—205 E. 57th St. (759-1411) Exotica; A Goofy Movie.
Worldwide Cinemas—340 W. 50th St. (246-1583) Immortal Beloved; Disclosure; Billy Madison; Mrs. Parker and the Vicious Circle; Dumb and Dumber; The Sum of Us.
Ziegfeld—141 W. 54th St. (765-7600) Rob Roy.

61st Street and Above, East Side

Beekman—1254 Second Ave., bet. 65th and 66th Sts. (737-2622) Rob Roy.
86th Street—125 E. 86th St. (534-1880) Major Payne. Opening 4/12: The Pebble and the Penguin.
86th Street East—210 E. 86th St. (249-1144) Muriel's Wedding; A Goofy Movie.
First & 62nd St. Cinema—400 E. 62nd St. (513-5408) Pulp Fiction; The Madness of King George; Muriel's Wedding. Opening 4/12: Jury Duty; The Pebble and the Penguin.
Gemini Twin—1210 Second Ave., at 64th St. (832-1670) Bad Boys; Born to be Wild; Forrest Gump.

Bronx

Bay Plaza—2210 Bartow Ave., behind Bay Plaza Mall (320-3020) Don Juan DeMarco; Losing Isaiah; Candyman; Farewell to the Flesh; Outbreak; Just Cause; Major Payne; Dolores Claiborne; Tank Girl; Tommy Boy; Born to be Wild; A Goofy Movie.
Concourse Plaza—214 E. 161st St. (588-8800) Major Payne; Bad Boys; A Goofy Movie; Losing Isaiah; Candyman; Farewell to the Flesh; Outbreak; Born to be Wild; Tommy Boy; Tank Girl.
Interboro—3462 E. Tremont Ave., nr. Bruckner Blvd. (792-2100) Bad Boys; Outbreak; Tank Girl; Born to be Wild; Major Payne.
Riverdale—5683 Riverdale Ave., at 259th St. (884-9514) Don Juan DeMarco; Rob Roy.
Whitestone—2505 Bruckner Blvd., at Hutchinson River Pkwy. (409-9037) Bad Boys; Don Juan DeMarco; A Goofy Movie; Losing Isaiah; Candyman; Farewell to the Flesh; Outbreak; Man of the House; Pulp Fiction; Major Payne; Dolores Claiborne; Tank Girl; Tommy Boy; Born to be Wild.

Brooklyn

Alpine—6817 Fifth Ave., at 69th St. (748-4200) Muriel's Wedding; Pulp Fiction; Forrest Gump; Rob Roy; Don Juan DeMarco; Jury Duty; A Goofy Movie.
Brooklyn Heights—70 Henry St. (596-7070) Exotica; Don Juan DeMarco; Bullets Over Broadway; The Madness of King George.
Canarsie—9310 Ave. L, at E. 93rd St. (251-0700) Bad Boys; Major Payne; A Goofy Movie.
Cobble Hill—265 Court St. (596-9113) Circle of Friends; Priest; Dolores Claiborne; Muriel's Wedding; Goofy.
Commodore—329 Broadway, at Rodney St. (384-7259) Bad Boys; Major Payne.
Fortway—6720 Ft. Hamilton Pkwy., at 68th St. (238-4200) Bad Boys; Major Payne; Dolores Claiborne; Tommy Boy; Outbreak.

Kenmore—Church Ave. nr. Flatbush Ave. (284-5700) *Candyman: Farewell to the Flesh*; *Major Payne*; *Losing Isaiah*; *Bad Boys*; *A Goofy Movie*.

Kent Triplex—Coney Island Ave. at Ave. H (338-3371) *Bad Boys*; *Don Juan DeMarco*; *A Goofy Movie*.

Kings Plaza—5201 Kings Plaza; Flatbush Ave. at Ave. U (253-1111) *Bad Boys*; *Major Payne*; *Candyman: Farewell to the Flesh*; *Outbreak*; *A Goofy Movie*.

Kingsway—Kings Hwy. at Coney Island Ave. (645-8588) *Dolores Claiborne*; *Rob Roy*; *Don Juan DeMarco*; *Jury Duty*; *Tommy Boy*.

Marlboro—6817 Bay Pkwy., at 69th St. (232-4000) *Bad Boys*; *Don Juan DeMarco*; *Outbreak*; *Tank Girl*; *Born to be Wild*.

Metropolitan—392 Fulton St. (858-8580) *Bad Boys*; *A Goofy Movie*; *Candyman: Farewell to the Flesh*; *Major Payne*; *Tank Girl*.

The Movies at Sheepshead Bay—Knapp St. and Harkness Ave., off Belt Pkwy. (615-1700) *Rob Roy*; *Don Juan DeMarco*; *Bye Bye, Love*; *Outbreak*; *Pulp Fiction*; *Major Payne*; *Circle of Friends*; *Tank Girl*; *Born to be Wild*; *Tommy Boy*; *Dolores Claiborne*.

Oriental—1832 86th St. (236-5001) *A Goofy Movie*; *Tommy Boy*; *Muriel's Wedding*.

Plaza Twin—314 Flatbush Ave., nr. Eighth Ave. (636-0170) *Outbreak*; *Losing Isaiah*; *Hoop Dreams*.

Ridgewood—55-27 Myrtle Ave., at Putnam Ave. (821-5993) *Bad Boys*; *Rob Roy*; *Jury Duty*; *A Goofy Movie*; *Major Payne*.

Queens

Astoria—28-60 Steinway St. (726-1279) *Bad Boys*; *Outbreak*; *Tommy Boy*; *Tank Girl*; *Born to be Wild*; *Major Payne*.

Bay Terrace—211-01 26th Ave. and Bell Blvd., Bayside (428-4040) *Priest*; *Bad Boys*; *A Goofy Movie*; *Outbreak*; *Major Payne*; *Muriel's Wedding*; *Born to be Wild*.

Center—42-17 Queens Blvd., at 43rd St., Sunnyside (784-3050) *The Brady Bunch Movie*; *Candyman: Farewell to the Flesh*; *Outbreak*.

Cinema 5—183-15 Horace Harding Expy., at 183rd St., Fresh Meadows (357-9100) *Circle of Friends*; *Bad Boys*; *Jury Duty*; *A Goofy Movie*; *Stuart Saves His Family*.

Cinemart—106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (261-2244) *Tommy Boy*; *A Goofy Movie*.

Continental—70-20 Austin St., Forest Hills (544-1020) *Rob Roy*; *Don Juan DeMarco*; *Circle of Friends*.

Crossbay—94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (848-1738) *Major Payne*; *Bad Boys*.

Crossbay II—92-10 Rockaway Blvd., at 93rd St., Ozone Park (641-5330) *Don Juan DeMarco*; *A Goofy Movie*; *Tommy Boy*; *Bye Bye, Love*; *Outbreak*; *Man of the House*; *Tank Girl*; *Born to be Wild*; *Candyman: Farewell to the Flesh*.

Elmwood—57-02 Hoffman Dr., Elmhurst (429-4770) *Bad Boys*; *Goofy*; *Tank Girl*; *Losing Isaiah*; *Tommy Boy*.

Forest Hills—107-16 Continental Ave., at Queens Blvd. (261-7866) *Muriel's Wedding*; *Dolores Claiborne*.

Fresh Meadows—190-02 Horace Harding Blvd., at 190th St. (454-6800) *Rob Roy*; *Don Juan DeMarco*; *Dolores Claiborne*; *Muriel's Wedding*; *Outbreak*; *Pulp Fiction*; *Tommy Boy*.

Jackson Triplex—82nd St. at Roosevelt Ave. (478-6777) *Bad Boys*; *A Goofy Movie*; *Major Payne*.

Main Street—72-66 Main St., Flushing (268-3636) *Tommy Boy*; *Major Payne*; *Born to be Wild*; *Outbreak*.

Midway—108-22 Queens Blvd., at 71st Ave., Forest Hills (261-8572) *Bye Bye, Love*; *Forrest Gump*; *Born to be Wild*; *Major Payne*; *Outbreak*.

The Movies at Bayside—38-39 Bell Blvd., at 39th Ave. (225-7711) *Don Juan DeMarco*; *Dolores Claiborne*; *The Madness of King George*; *Tommy Boy*.

Movieworld—242-02 61st Ave., off Exit 31, Douglaston (423-7200) *Bye Bye, Love*; *Outbreak*; *Major Payne*; *Circle of Friends*; *Dolores Claiborne*; *Tommy Boy*; *Tank Girl*; *A Goofy Movie*.

North Shore Towers—27-10 Grand Central Pkwy., Floral Park (229-7702) *Outbreak*.

Plaza—103-14 Roosevelt Ave., at 103rd St., Corona (639-0012) *Bad Boys*; *Major Payne*.

Quartet—160-06 Northern Blvd., at 160th St., Flushing (359-6777) *Major Payne*; *Outbreak*; *Bad Boys*; *Born to be Wild*.

Surfside—104th St., Rockaway (945-4632) *Bad Boys*; *A Goofy Movie*.

Trylon—98-81 Queens Blvd., at 66th Ave., Forest Hills (459-8944) *Priest*.

Photograph by Andrew Cooper.

Staten Island

Atrium—680 Arthur Kill Road, nr. Richmond Ave., Eltingville (317-8300) *Rob Roy*; *Don Juan DeMarco*; *Forrest Gump*; *Outbreak*; *Major Payne*; *Tommy Boy*; *Tank Girl*; *Born to be Wild*; *A Goofy Movie*. Opening 4/12: *Jury Duty*.

Hylan Plaza—107 Mill Rd., at Hylan Blvd., New Dorp (351-0805) *Bad Boys*; *Don Juan DeMarco*; *Outbreak*; *Muriel's Wedding*; *Born to be Wild*; *Tommy Boy*.

The Movies at Staten Island—141 E. Service Rd., at Victory Blvd., Travis (983-9600) *Rob Roy*; *Bad Boys*; *A Goofy Movie*; *Bye Bye, Love*; *Outbreak*; *Major Payne*; *Dolores Claiborne*; *Tommy Boy*; *Circle of Friends*; *Tank Girl*.

Museums, Societies, Etc.

American Museum of the Moving Image—4/15 and 4/16: *Mary Poppins* (1964). 4/18 and 4/19: *The Wizard of Oz* (1939). 3601 36th St., Astoria, Queens (entrance on 35th Ave.; 718-784-0077); \$5.

Anthology Film Archives—32 Second Ave., at 2nd St. (505-5181); \$7.

Avignon/New York Film Festival—Through 4/11: Features more than 30 films and 20 shorts from France and the U.S., including tributes to Samule Fuller, Roger Corman, Alain Corneau, and Jean-Pierre Melville. An extensive screening schedule, seminars, and other events scheduled. *Angelika 57 Cinema*, 225 W. 57th St. (586-1900); \$8 for indi-

vidual films.

The Brooklyn Museum—200 Eastern Pkwy, Brooklyn (718-638-5000, ext. 330); \$6.

Donnell Media Center—4/11: *Captains Courageous* (1937). 4/13: *Islands* (1986). 20 W. 53rd St. (621-0619); free.

Film Forum—Through 4/20: *I Am Cuba* (1964), *Faster, Pussycat! Kill! Kill!* (1965), and *Mamma Roma* (1962). Through 4/21: "A Production of the Archers," a tribute to Michael Powell and Emer-ic Pressburger. 4/10 and 4/11: *The Battle of the River Plate* (1956) and *Ill Met by Moonlight* (1956). 4/12 and 4/13: *Gone to Earth* (1950) and *The Elusive Pimpernel* (1950). 4/14-4/27: *A Matter of Life and Death* (1946). 209 W. Houston St. (727-8110); \$7.50.

The Film Society of Lincoln Center (The Walter Reade Theater)—Through 5/4: "A Promise, A Dream . . . Films of the Glasnost Era." A provocative, wide-ranging look at films during the era of openness, including daring works made at the time (*Taxi Blues* on 4/12), bold documentaries (*Moscow Elegy* on 4/16 and 4/18), genre films, and even previously banned movies (*Commissar* on 4/14 and 4/19) that were seen for the first time during Gorbachev's reign or presidency or whatever one chooses to term it. 4/15 and 4/16: "Movies for Kids," featuring *Beast From 20,000 Fathoms* (1953). 65 W. 65th St., plaza level (875-5600); \$7.

French Institute—4/11: *Z* (1968). Florence Gould Hall, 55 E. 59th St. (355-6160); \$6.

German Film Club—Zion—St. Mark's Church, 339 E. 84th St. (369-7114).

Harlem Victoria V—See also listing under "Movies." Ashakara. 235 W. 125th St. (222-8900); \$7.50.

Japan Society—333 E. 47th St. (752-3015); \$7.

Joseph Papp Public Theater—Through 4/11: *Last Tango in Paris* (1973). Through 5/14: *Cremaster 4*. See also "Movies." 425 Lafayette St. (598-7171); \$7.

Museum of Modern Art—"New Acquisitions." 4/10: *The Searchers* (1956). 4/11 and 4/14: *The Barefoot Contessa* (1954). 4/13 and 4/16: *Mountains of the Moon* (1990). 4/14 and 4/15: *Born in Freedom: The Story of Colonel Drake* (1954). 4/15: *A Room With a View* (1986). 4/16: *Natural Born Killers* (1994). 11 W. 53rd St. (708-9480); \$8.

The Museum of Television and Radio—25 W. 52nd St. (621-6800); \$6.

Satyajit Ray Retrospective—Through 8/11: One of the great directors, Satyajit Ray has never fallen out of critical favor . . . but he simply hasn't been seen much. Sporadically available on video, his films have existed for years only in poor-quality prints that are rarely seen. Now, Merchant Ivory Productions and the Academy of Motion Picture Arts and Sciences have teamed together to restore nine of his most significant works—including, of course, the Apu Trilogy that brought him to the world's attention—and are giving each a two-week theatrical run at Lincoln Plaza Cinema, a terrific chance to experience his

work under optimal conditions without having to screen three or four classics in a mad rush. All in Bengali. Through 4/20: *Pather Panchali* (1955), the first of the Apu films and certainly the point where the uninitiated should begin. Lincoln Plaza, 30 Lincoln Plaza, on Broadway between 62nd and 63rd St. (757-2280); \$8.

Whitney Museum of American Art—Through 6/4: The 1995 Biennial Exhibition, with daily screenings of videos, shorts, and experimental works. 945 Madison Ave., at 75th St. (570-3676); \$7.

Opening Chinese Martyr Torture

In *Moving the Mountain*, Michael Apted's documentary about the 1989 Tiananmen Square massacre, news footage and amateur videos give us the outlines of a clear and identifiable oppressor—an aging, paranoid government. "This was the Peoples Army, and the idea that it would turn on the people themselves was unthinkable," says Trudie Styler, *Moving the Mountain's* producer. In *The Day the Sun Turned Cold*, another

new film—this one fictional—about China's troubles, director Yim Ho uses stark landscape photography and family melodrama to create a sense of oppression; the heaviness is more general and, in a way, more tragic. One bleak and snowy day, a son goes to a police station to accuse his mother of murdering his father. As his story unfolds, we begin to understand why this quiet, bitter, profoundly dissatisfied woman would secretly defy—then poison—a husband she hates and whom her peers won't let

her leave. Like the documentary, *The Day the Sun Turned Cold* is based on actual events, but Ho has turned the story into a subtle depiction of all the ways in which a painfully conventional society can damage its members. The film stars the Mongolian actress Siqin Gowa and the Taiwanese actor Tuo Zhonghua. *Moving the Mountain* will be shown at a benefit for several human-rights organizations (including Amnesty International) on April 19 (call 629-6170, ext. 173) and opens April 26 at Film Forum. *The Day the Sun Turned Cold* opens April 21 at Quad Cinema.

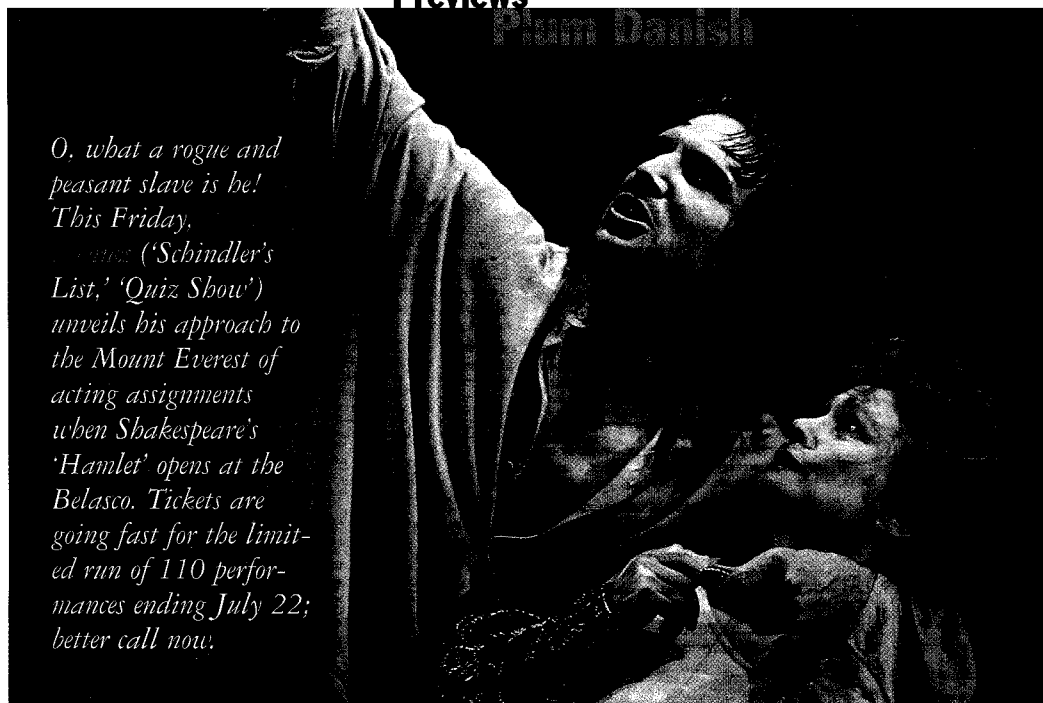
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Previews



O, what a rogue and peasant slave is he!
This Friday,
(Schindler's List, 'Quiz Show')
unveils his approach to the Mount Everest of acting assignments when Shakespeare's 'Hamlet' opens at the Belasco. Tickets are going fast for the limited run of 110 performances ending July 22; better call now.

Broadway

Previews and Openings

Hamlet—Beginning previews 4/14 for a 5/2 opening. \$20-\$65. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Belasco*, 111 W. 44th St. (239-6200).

Indiscretions—Cocteau's "Les Parents Terribles," a bittersweet farce about the tangle of complicated relationships within an eccentric, self-obsessed family, in a new English translation by Jeremy Sams. This production comes to Broadway from London's Royal National Theatre; among those getting unhealthily involved with each other are Kathleen Turner, Eileen Atkins, Roger Rees, Jude Law, and Cynthia Nixon. \$45-\$60. Mon.-Sat. at 8, Wed. and Sat. at 2. In previews for a 4/27 opening. *Ethel Barrymore Theatre*, 243 W. 47th St. (869-8400).

A Month in the Country—Helen Mirren, Ron Rifkin, and F. Murray Abraham star in Turgenev's classic 19th-century study of—to quote Goncharov's *Oblomov*—the Superfluous Russian Aristocrat. In previews for a 4/25 opening. Tues.-Sat. at 8; Wed., Sat., and Sun. at 2. *Roundabout Theater*, 1530 Broadway at 45th St. (869-8400).

On the Waterfront—Beginning previews 4/12 for a 5/1 opening. \$37.50-\$60. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Brooks Atkinson*, 256 W. 47th St. (307-4100).

Now Playing

Arcadia—Tom Stoppard's Olivier Award-winning comedy of ideas, in which two contemporary scholars muse on the nature of time and truth while investigating a centuries-old scandal in an aristocratic household. With Blair Brown, Victor Garber, and Robert Sean Leonard; directed by Trevor Nunn. "Stupendous, and sometimes, I'm afraid, stupefying. Stoppard's cleverness engenders its own problems.

There are all kinds of parallels and divergences between the "old" story and the "new"; also some curious misreadings of the past by the present-day researchers, which contrast with the true story as we see it unfurl. And the way past and present—even if only figuratively—finally intermingle, is almost fiendishly crafty. But in the end, Stoppard—who never went to university and has an autodidact's infatuation with his homemade erudition—overdoes it." (Simon; 4/10/95.) \$37.50-\$42.50. Tues.-Sat. at 8, Wed. and Sat. at 2; Sun. at 3. *Vivian Beaumont Theater at Lincoln Center*, 150 W. 65th St. (239-6200).

Beauty and the Beast—A musical based on a movie based on a fairy tale. Setting box-office and, presumably, merchandising records even as we speak. Sarah Uriarte plays the girl; Jeff McCarthy plays the (hairy) boy. With Tony-award-winning costume design by Ann Hould-Ward. Lyrics by Tim Rice and the late Howard Ashman; score by Alan Menken. \$20-\$65. Evening shows begin at 7:30. Dark Mon. and Tues. Opened: 4/18/94. *Palace Theatre*, 1564 Broadway, at 47th St. (307-4100). 2 hrs. 30 mins.

Blood Brothers—Willy Russell's musical about twins who, separated at birth, eventually meet and fall in love with the same girl; directed by Bill Kenwright and Bob Tomson. With Helen Reddy stepping into shoes previously filled by Carole King and Petula Clark. \$45-\$65. Opened: 4/25/93. *Music Box Theatre*, 239 W. 45th St. (239-6200). 2 hrs. 45 mins.

Cats—Now and for the foreseeable future. By Andrew Lloyd Webber, of course, with an assist from T. S. Eliot. \$37.50-\$65. Dark Thurs. Opened: 10/7/82. *Winter Garden Theater*, 1634 Broadway, at 50th St. (239-6200). 2 hrs. 30 mins.

Crazy for You—The 1992 winner of three Tony awards, including Best Musical, is currently in its fourth year on Broadway. James Brennan and Karen Ziemba star in this musical comedy, a loose adaptation of the Gershwins' *Girl Crazy*, about a banker's son who's sent to foreclose on a theater in a mining town.

Light and frothy, with Gershwin and Susan Stroman's choreography as central pleasures. Book by Ken Ludwig; co-conceived and directed, by Mike Ockrent. \$15-\$67.50. Dark Thurs. Opened: 2/19/92. *Shubert Theater*, 225 W. 44th St. (239-6200). 2 hrs. 40 mins.

Damn Yankees—A fading boy of summer sells his soul to the Devil for a second chance at playing professional baseball in this revival of the 1955 musical based on Douglass Wallop's best-seller; the show recently reopened after a two-month hiatus, with Jerry Lewis replacing Victor Garber in the latter role. "For the first few minutes, Lewis cuts a reasonably saturnine figure with a glum petulance about him that doesn't displease. But he's a comic whose trademark shtick consists of reverting, sometimes predictably, sometimes arbitrarily, to spoiled, jeering, sarcastic brathood. At these moments, the fans go wild, the rest of us merely numb. Although the old faithfuls, led by Linda Stephens, Jarrod Emick, and Dick Latessa, have as much heart as ever, there are certain theatrical events an adult can enjoy only if he brings a child to the show. To enjoy Jerry Lewis, you may have to bring along a Frenchman." (Simon; 3/27/95.) \$15-\$67.50. Opened: 3/3/94. *Marquis Theater*, 1555 Broadway (307-4100).

Defending the Caveman—Rob Becker's one-man show, which posits a genetically inherited difference from prehistoric days to explain why men ("hunters") and women ("gatherers") get irritated with each other in Bloomingdale's. \$39.50. Wed.-Fri. at 8, Sat. at 5 and 8, Sun. at 3. *Helen Hayes Theatre*, 240 W. 44th St. (228-3626, or just dial CAVEMAN).

Gentlemen Prefer Blondes—Anita Loos's Jazz Age fable of high times among New York's smart set in the twenties, as seen through the eyes of a wide-eyed (but hardly naive) golddigger. K. T. Sullivan is Lorelei Lee, the girl with the best-known best friend (Diamonds) in musical comedy. This production, directed by Charles Repole, originated last summer at the Goodspeed Opera House; Tony Randall's National Actors' Theatre is its New York sponsor. \$20-\$60; students with valid I.D., \$10. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Lyceum Theatre*, 145 W. 45th St. (239-6280).

Grease!—A crowd-pleasing, neon-heavy, rock-and-roll musical about a group of high-school seniors in 1959. Book, music, and lyrics by Jim Jacobs and

Ground Rules:

Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booths, where half-price tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and 2 World Trade Center, mezzanine level; call 768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 880-0740.

Onstage Batwin and Robin, the Video



The view from the windows of the World Wide Wicket Building, somewhere along Madison Avenue in the Fifties, is impressively breathtaking: The calm majesty of the Empire State Building! The Chrysler's needled Art Deco spire! That intriguing new Pan Am office complex! Even more impressive, maybe, is the fact that it exists wholly in the minds—well, and

the laser discs—of Linda Batwin and Robin Silvestri, designers of the computer-generated video backdrops for Dodger Productions' current Broadway revival of *How to Succeed in Business Without Really Trying*. The pair, whose backgrounds lie in corporate marketing and museum exhibits, first began to work in theater in 1992, when director Des McAnuff asked them to do the video for his multimedia staging of *Tommy*. Since then, with projects that include Anna Deavere Smith's *Twilight: Los Angeles, 1992* (for which they received a special 1994 Drama Desk Award) and—we probably shouldn't dwell on this—*The Best Little Whorehouse Goes Public*, they've emerged as the industry's video designers of choice. For *How to Succeed*, Batwin and Silvestri translated designer John Arnone's request for "hyperrealism" into a series of swooping, gliding, lazily majestic views of the midtown Manhattan skyline circa 1961. Then they put the whole thing on the largest, most technically advanced video installation ever used in a legitimate theater. (One of the set's better visual puns links the wall of 32 monitors to the pastel Lever House-style panels in the Wicket offices surrounding them—the video screens, chief

icon of contemporary postmodernism, seem almost to wink at the panels, icons of postwar modernism.) Batwin (far left) thinks such high-tech sophistication has its dangers as well as its opportunities: "It's easy to get carried away with the hottest, latest thing and let that dictate your agenda," she says. "What you can do in the nineties with technology is very seductive. But that wasn't our focus. We always start by asking a director what the main idea is, what's the thought behind the vision. By deferring to that creative process, I'd like to think we've made it easier for theater people not to have fear of technology."

RANDALL SHORT



Nicholas Hytner. \$15–\$67.50. Dark Sun. Opened: 4/11/91. *Broadway Theater*, 1681 Broadway, at 53rd St. (239-6200). 2 hrs. 45 mins.

The Phantom of the Opera—In its eighth year on Broadway, Andrew Lloyd Webber's blockbuster continues to pack them in, passing the 3,000-performance mark recently and edging into seventh place among the longest running musicals. And strangely—or wisely, depending on your point of view—it's no nearer to becoming a movie than on the day it opened. \$15–\$65. Dark Sun. Opened: 1/26/88. *Majestic Theater*, 247 W. 44th St. (239-6200). 2 hrs. 30 mins.

Show Boat—Because it covers three generations of show folk, because its action spans four decades, because it shuttles between steamy Natchez and boreal Chicago, and because it touches on such varied subjects as race relations and the dispersal of families, *Show Boat* is usually described as having epic sweep. In a production such as this, certainly. There are problems with the plotting, but director Harold Prince's staging moves so swiftly and involuntarily that there is no time for questions. He is seconded by choreographer Susan Stroman, who with this effort surges to the forefront of Broadway dance creators. The cast here is a true constellation: John McMartin's rubber-legged Cap'n Andy; the starchy, beady-eyed Parthy of Elaine Stritch; Rebecca Luker; Mark Jacoby; Michel Bell; Gretha Boston; and Lonette McKee's penetratingly sung Julie, which is also shatteringly acted. This *Show Boat* is a dreamboat. (Simon; 10/17/94) \$30–\$75. Opened: 10/2/94. *Gershwin Theater*, 222 W. 51st St. (307-4100). 3 hrs.

Smokey Joe's Cafe: The Songs of Leiber and Stoller—They say the neon lights are bright on Broadway, and when this show—drawn from the score Jerry Leiber

and Mike Stoller composed to accompany the American baby-boomer childhood experience—breezes into New York City, people gonna scrape and bow. You don't like crazy music? (We keep forgettin'.) Don't feel that way; baby, that is rock and roll. A tip, tip, tip, young blood: Buy yourself a ticket, sit down in the very first row. Have a drink and dig the band. Can't you hear the flügelhorn? Can't you hear the bell? Come to them sickly, they'll make you well. We don't know why our heart flips (and, baby, we don't care); we only know it does. Heart-breakin' nights, only in America. Tues.–Sat. at 8, Sat. at 2, Sun. at 1 and 6. \$29.50–\$67.50; top price for all shows other than Sun. matinee, Fri., and Sat. is \$49.50. At the *Virginia Theatre*, 245 W. 52nd St. (239-6200)? Uh-huh.

Sunset Boulevard—Neither as bad as the gossips may have wished nor as good as the gullible must have hoped. It has two or three nice songs amid the soupy orchestrations; a great deal of sameness—songs that echo one another or previous Andrew Lloyd Webber songs too closely; book and lyrics by Don Black and Christopher Hampton, to be remembered for the most ear-grating rhyme ever, "kosher-brochure"; remnants of an interesting plot from the Billy Wilder movie; John Napier's scenery, its inventiveness truly matching its lavishness; arresting costumes by Anthony Powell; Hollywood-worthy lighting by Andrew Bridge; and unsatisfactory performances almost across the board. (Simon; 11/28/94) \$25–\$70. Opened: 11/17/94. *Minskoff Theatre*, 200 W. 45th St. (307-4007). 2 hrs. 30 mins.

Tommy—The Who's rock opera about alienation and rebellion now ends by embracing the nuclear family. With such a famous musical source, the surprise here is that the real draw is director Des

Warren Casey; directed and choreographed by Jeff Calhoun. With Brooke Shields as the gum-snapping tough Betty Rizzo. \$30–\$67.50. For the period 4/17–5/28, scheduling as follows: dark Mon. and Tues., Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6. Opened: 5/11/94. *Eugene O'Neill Theatre*, 230 W. 49th St. (239-6200). 2 hrs. 30 mins.

Having Our Say—A two-character play about changes in the lives of black Americans over the past century. Emily Mann has adapted her text from the best-selling memoirs of the Delaney sisters, who, at one hundred years of age and counting, have Seen It All. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Booth Theater*, 222 W. 45th St. (239-6200).

The Heiress—A revival of Ruth and Augustus Goetz's 1947 stage adaptation of the Henry James novella *Washington Square*, in which a domineering and oppressive father squelches his shy daughter's attempt at romance. Suitably Hollywoodized, William Wyler's film version starring Olivia de Havilland swept the 1949 Academy Awards; James, the master of moral irony who experienced the most devastating failure of his career with his single, disastrous foray into dramatic writing, would doubtless have appreciated the joke. With Philip Bosco, Cherry Jones, Frances Sternhagen, and Jon Tenney; directed by Gerald Gutierrez. \$20–\$42.50. Tues.–Sat. at 8; Wed. and Sat. at 2; Sun. at 3. *Cort Theatre*, 138 W. 48th St. (239-6200).

How to Succeed in Business Without Really Trying—Armed only with charming dishonesty, Matthew Broderick, in the role created by Robert Morse, rises swiftly to the top of the corporate world in a new Broadway revival of the 1961 musical. Has much become dated in Shepherd Mead's classic farce about raging ambition? Well, the Man in the Gray Flannel Suit wears Armani these days, but the songs and lighthearted satire are as sharp as ever. \$25–\$67.50. Mon.–Sat. at 8; Wed. and Sat. at 2. *Richard Rodgers Theatre*, 226 W. 46th St. (307-4100).

An Inspector Calls—A stunning Royal National Theatre production of J. B. Priestley's 1947 mystery thriller about a wealthy British family and its involvement in the suicide of a young girl. Winner of four 1994 Tonys, including Best Play Revival. Gradual turnover for this long-running drama has finally subsided, with the current cast including Nicholas Woodeson, Roy Cooper, Maxwell Caulfield (!), Siân Phillips, Harry Carnahan, and Susannah Hoffman. \$45–\$55. Opened: 4/27/94. *Royale Theatre*, 242 W. 45th St. (239-6200). 1 hr. 50 mins. No intermission.

Jackie Mason: Politically Incorrect—A one-man show written and performed by Mason, who jokes ruthlessly and effectively about every touchy social issue and racial minority imaginable. \$32–\$49.50. Opened: 4/5/94. *John Golden Theatre*, 252 W. 45th St. (239-6200). 2 hrs.

Kiss of the Spider Woman—Based on the Manuel Puig novel about two men in a South American prison—a gay window dresser and a revolutionary—who find some tentative common ground. It won seven Tonys, including Best Musical. Maria Conchita Alonso recently stepped into the title role, filling the (big) shoes of Chita Rivera and Vanessa Williams. Book by Terrence McNally; music by John Kander; lyrics by Fred Ebb; directed by Harold Prince. With Howard McGillin and Brian Mitchell. \$35–\$65. Dark Sun. Opened: 5/3/93. *Broadhurst Theatre*, 235 W. 44th St. (239-6200). 2 hrs. 30 mins.

Les Misérables—This pop-opera adaptation of the sprawling Victor Hugo novel, currently in its ninth year on Broadway, recently supplanted *Fiddler on the Roof* as the sixth-longest-running show in Broadway history. With a book by Alain Boublil and Claude-Michel Schönberg; music by the latter; lyrics by Herbert Kretzmer. \$15–\$67.50. Opened: 3/12/87. *Imperial Theater*, 249 W. 45th St. (239-6200). 3 hrs. 15 mins.

Love! Valour! Compassion!—Terrence McNally's bitter-sweet drama about eight gay men who come together at a country home over the course of several holiday weekends. With Mario Cantone, John Glover, Stephen Bogardus, Anthony Heald, Randy Becker, John Benjamin Hickey, and Justin Kirk. Directed by Joe Mantello. \$15–\$45. Tues.–Sat. at 8; Sat. at 2; Sun. at 2 and 7. *Walter Kerr Theatre*, 219 W. 48th St. (239-6200).

Miss Saigon—A reworking of Puccini's *Madama Butterfly* set in Vietnam during the fall of Saigon. Score by Claude-Michel Schönberg; lyrics by Alain Boublil and Richard Maltby Jr.; directed by

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McAnuff's slick, cinematic staging. \$20-\$67.50. Dark Tues. Opened: 4/22/93. St. James Theatre, 246 W. 44th St. (239-6200). 2 hrs.

Translations—A revival of Brian Friel's 1981 play, featuring Michael Cumpsty as a young British officer assigned to stamp out Gaelic in Ireland during the occupations of the 1830s and Dana Delany (*China Beach*) as the colleen who causes him to have second thoughts. Directed by Howard Davies. "Translations is one of the most beautiful plays written in this—or perhaps either—half of the century, but it must, like all fragile, precious things, be handled with delicacy and care. Dana Delany—devoid of grace, beauty, and talent; gravel-voiced and all surface—and Brian Dennehy, who transmogrifies Hugh, the suddenly egocentric schoolmaster, into a bearish clod, are equally disastrous. The Broadway *Translations*, had Stoppard not pre-empted the title, might better be called *Travesties*." (Simon; 4/3/95.) \$45-\$55. Tues.-Sat. at 8; Wed. and Sat. at 2; Sun. at 3. Plymouth Theatre, 236 W. 45th St. (239-6200).

Uncle Vanya—Tom Courtenay plays the title role in Circle in the Square's staging of what is, perhaps, Chekhov's most poignant and affecting play—not his most polished, but for that very reason commanding a rude pathos uniquely its own. Also featuring Amanda Donohoe (star of *L.A. Law*) as Yelena, and directed by Braham Murray, a respected British artist making his Broadway staging debut. \$45. Tues.-Sat. at 8; Wed. and Sat. at 2; Sun. at 3. Circle in the Square, 1633 Broadway, at 50th St. (239-6200).

Off Broadway

Previews and Openings

The Cryptogram—The newest play by David Mamet is set in a middle-class living room, where unsettling

hei's 1980 black comedy *Kamata Koshinkyokun*, which does for Samurai movies what *Blazing Saddles* did for Westerns. Ginshiro, a budding star, needs someone to take a fall down several dozen concrete (but traditional) steps at a familiar story's climactic moment; Yasu, the hapless stunt man tapped for the job, finds himself caught between traditional notions of the deference owed to superiors and a not-unreasonable reluctance to part with chunks of his skull. It's the crisis of a generation played as robust low comedy. \$30. Wed.-Sat. at 8, Sat. and Sun. at 3. No show 4/14. Playhouse 91, 316 E. 91st St. bet. First and Second Aves (307-4100).

A Language Of Their Own—B.D. Wong stars in a new play by Singaporean writer Chay Yew, in which the private codes that develop between friends and lovers become windows into the relationships of four young men. \$25. Tues.-Sun. at 8, Sat. and Sun. at 3. In previews for a 4/20 opening, Public Theater, 425 Lafayette St. (260-2400).

Travels With My Aunt—Brian Murray and Jim Dale (among others) play assorted men, women, children, and small domestic animals in a knockabout stage adaptation of Graham Greene's comic novel. \$27.50-\$40. Tues.-Sat. at 8, Sat. at 2:30, Sun. at 3 and 7:30. Opens 4/12. Minetta Lane Theatre, 18 Minetta Lane (307-4100).

Now Playing

All in the Timing—Six snappy one-acters by David Ives that are idiosyncratic and astringent—the laughter is steady and has an educated ring. An Outer Critics Circle-award winner for playwrighting. Directed by Jason McConnell Buzas. \$35-\$37.50. Mon.-Sat. at 8; Wed. and Sat. at 2. Opened: 2/17/94. John Houseman Theatre, 450 W. 42nd St. (239-6200).

Camping With Henry and Tom—Robert Prosky, Ken Howard, and John Cunningham as Thomas Edison, Warren G. Harding, and Henry Ford in Mark St. Germain's fantasy of what the conversation

Onstage

Sticking to the Rules



Cecil B. DeMille's version of the Old Testament gets sent up in *The Ten Commandments*, featuring a cast of thousands... okay, eight. Through 4/22 at The Club at La MaMa Etc., 74A East 4th Street (475-7710).

revelations reveal the fragility of love. With Ed Begley Jr., Felicity Huffman, and Shelton Dane. \$37.50. Tues.-Sat. at 8, Sat. at 2, Sun. at 3 and 7. Opens 4/13. Westside Theatre, 407 W. 43rd St. (307-4100).

Dog Opera—Having survived high school, Catholicism, and Queens (the borough) together, Peter and Madeline search for romances as good as their friendship. Constance Congdon's play is directed by Gerald Gutierrez, currently represented uptown by The Heiress. \$25. Tues.-Sat. at 8, Sat. and Sun. at 3. Public Theater (Martinson), 425 Lafayette (260-2400).

The Fall Guy—Gary Perlman's English-language adaptation of "underground" Japanese writer Tsuka Ko-

might have been like on a celebrated series of camping trips shared by those three pillars of the new American century in the early 1900s. With costumes by last year's Tony winner Ann Hould-Ward (*Beauty and the Beast*), which is itself reason enough to buy a ticket. \$37.50. Tues.-Sat. at 8; Wed. and Sat. at 2:30; Sun. at 3. Lucille Lortel Theatre, 121 Christopher St. (239-6200).

The Compleat Works of Wilm Shkspr (abridged)—105 minutes. Everything. Yow. Performed, briskly, by Christopher Duva, Peter Jacobson, and Jon Patrick Walker, taking over from an earlier production at Serious Fun! in 1993. Until 4/17, Tues.-Sat. at 8, 5

Wed and Sat. at 2:30, Sun. at 3; after that date, Sat. shows change to 6 and 9, a Mon. show is added at 8, and everything's dark on Thur. \$35 Tues.-Thurs.; \$37.50 weekends. *Westside Theatre*, 407 W. 43rd St. (307-4100).

Dancing on Moonlight—A play by Keith Glover about growing up in Harlem in the fifties. Howard Rollins, Anna Maria Horsford, and Andre De Shields share star billing with an original score by Max Roach. \$25. Tues.-Sun. at 8, Sat. and Sun. at 3. Through 4/30. *The Public Theater (Anspacher)*, 475 Lafayette St. (260-2400).

Death Defying Acts—An evening of three one-act plays by Woody Allen, David Mamet, and Elaine May. With Linda Lavin, Debra Monk, and Paul Guilfoyle; directed by Michael Blakemore. \$35-\$45. Tues.-Sat. at 8; Sat. at 2; Sun. at 3 and 7. *Variety Arts Theatre*, Third Ave. at 13th St. (239-6200).

The Fantasticks—The musical perennial that, happily, refuses to go away. \$32. Tues.-Fri. at 8; Sat. at 3 and 7; Sun. at 3 and 7:30. Opened: 5/3/60. *Sullivan St. Theatre*, 181 Sullivan St. (674-3838).

Incommunicado—A civilized and sophisticated play about Ezra Pound, written by Tom Dulack with economy, elegance, and no small eloquence. (Simon; 4/4/95.) With Tom Aldredge as Pound; directed by Richard Corley. \$23; students/seniors \$18. Tues.-Sat. at 8, Wed. and Sun. at 3. *Judith Anderson Theatre*, 422 W. 42nd St. (279-4200).

Jelly Roll!—Vernel Bagneris stars in this musical look at the life of Jelly Roll Morton. He adapted the book from the Library of Congress interviews Morton gave detailing his career. \$37.50. Tues.-Sat. at 8; Sat. at 2; Sun. at 3 and 7. Opened: 8/18/94. *Kaufman Theatre*, 534 W. 42nd St. (307-4100).

London Suite—If It Isn't Broken Don't Fix It Dept.: Neil Simon, author of *Plaza Suite* and *California Suite*, has crossed the Atlantic for the locus of this latest four-vignette *comédie sentimentale*, on view at the Off Broadway Union Square Theatre. (Meanwhile, up on West 52nd Street, the big Neil Simon Theatre is dark.) Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Union Square Theatre*, 100 E. 17th St. (307-4100).

Luck, Pluck & Virtue—Playwright and director James Lapine has adapted *A Cool Million*, the novelist Nathanael West's savage 1934 slapstick satire of Horatio Alger-style American superpatriotism, into a stage piece suggestive of Brecht as he might be played by the Three Stooges. Featuring Neil Patrick Harris (*Doogie Howser, M.D.*) as optimist and dismembered Lester Price. \$35. Tues.-Sat. at 8, Sat. at 2, Sun. at 7. *Atlantic Theater Company*, 336 W. 20th St. (239-6200).

Mrs. Warren's Profession—A daughter and mother come to know each other for the first time in the Pearl Theatre Company's production of George Bernard Shaw's groundbreaking (1902) look at the then-radical notion that women might have something to say about their place in society. Directed by Alex Dmitriev. \$20-25. Tues.-Fri. at 8; Wed. and Sun. at 2; Sat. at 5 and 9. Through 5/7. *Pearl Theatre*, 80 St. Mark's Pl. (598-9802).

Night and Her Stars—Playwright Richard Greenberg's take on the TV-quiz-show scandals of the fifties, just in case you were wondering, had its premiere at South Coast Repertory last season, months before the opening of Robert Redford's film. This Manhattan Theater Club production, presented at the American Place Theatre, stars John Slattery as Charles Van Doren; also with, among others, Patrick Breen, Keith Charles, and Peter Frechette. Directed by David Warren. \$40. *American Place Theatre*, 111 W. 46th St. (239-6200).

The Only Thing Worse You Could Have Told Me—Fourteen vignettes from contemporary gay culture, written and performed by Dan Butler, best known these days as the aggressively hetero Bulldog on NBC's



Previews They Cover The Waterfront

Ron Eldard, in the Marlon Brando role, and Penelope Ann Miller, reprising Eva Marie Saint, share a moment of quiet solace in *On the Waterfront*, a new stage adaptation of Budd Schulberg's damning 1954 portrait of corruption on the New York City docks. The play features music by Wynton Marsalis and begins performances at the Brooks Atkinson Wednesday.

"Frasier." \$35. Tues.-Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7. *Actors' Playhouse*, 100 Seventh Ave. So., at Christopher St. (307-4100).

Rush Limbaugh in Night School—A one-man show written and performed by Charlie Varon, in which the titular character, forced into good old American-style economic competition by rival talk-show hosts, finds himself soliciting new audiences in the liberal swamps of the New School and the Delacorte Theater. \$32.50-\$35. Tues.-Sat. at 8; Sat. at 2; Sun. at 3. *Second Stage*, 2162 Broadway, at 76th St. (873-6103).

St. Mark's Gospel—For once, a show title that's not symbolic but plainly literal. For 36 performances, the actor Alec McCowen executes the simple and breathtaking idea that first occurred to him in 1977: reading (performing?), in the course of a single evening, the entire text of the second book of the New Testament. If you have preconceptions—and who doesn't?—be prepared to watch them crumble. \$30. Tues.-Sat. at 8, Sun. at 3. *Lamb's Theatre*, 130 W. 44th St. (239-6200).

Swingtime Canteen—A forties wartime revue in which an all-girl band and cast send the boys off to battle with songs by Frank Loesser, Johnny Mercer, Jimmy van Heusen, Harry Warren et al. in their hearts \$37.50-\$40. Tues.-Sat. at 8, Wed. at 2, Sat. and Sun. at 3. *Blue Angel*, 323 W. 44th St. (239-6200).

That's Life!—A musical revue about contemporary Jewish life in America; conceived, directed, and choreographed by Helen Butleroff. \$32.50. Wed.-Sat. at 8; Wed. and Sat. at 2; Sun. at 2 and 5. Opened: 6/12/94. *Theatre East*, 211 E. 60th St. (838-9090).

Three Tall Women—Edward Albee's Pulitzer Prize-winning drama about a wealthy 92-year-old widow who reexamines the events of her life; directed by Lawrence Sacharow. \$37.50-\$45. Tues.-Sat. at 8; Wed. at 2:30; Sat. and Sun. at 3; no show 4/14. Opened: 4/12/94. *Promenade Theatre*, 2162 Broadway, at 76th St. (239-6200).

Three Viewings—Jeffrey Hatcher's play about graveside regrets. With Buck Henry, Penny Fuller, and Margaret Whitton. \$30. Tues.-Sun. at 7:30, Sat. and Sun. at 3; Through 4/30. *Manhattan Theatre Club*, City Center Stage II, 131 W. 55th St. bet. Sixth and Seventh Aves. (581-1212).

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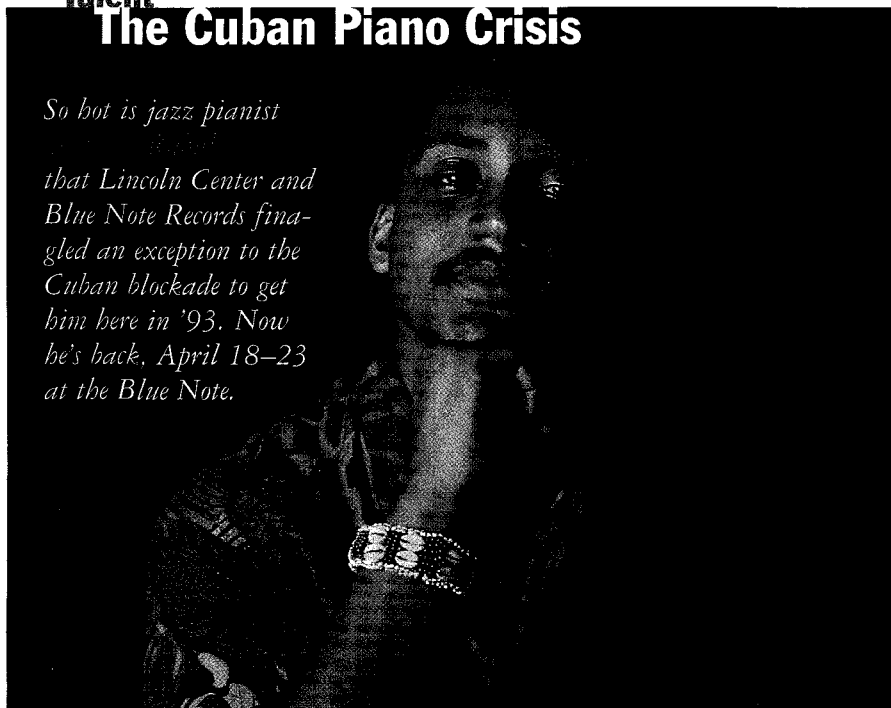
Morphine...Jobim...Defunkt

Talent

The Cuban Piano Crisis

So hot is jazz pianist

that Lincoln Center and Blue Note Records finagled an exception to the Cuban blockade to get him here in '93. Now he's back, April 18-23 at the Blue Note.



Concerts

Tribute to Antonio Carlos Jobim—The Brazilian giant died in December, but the bossa goes on. Jobim's many admirers range from Sting (who joins the celebration here tonight) to the late Stan Getz, who helped popularize "Desafinado"; to Joao Gilberto (also performing), who sang Jobim's first hit "Chega de saudade," and launched the bossa nova craze in the States. Other fans include Astrud Gilberto, Milton Nascimento, Herbie Hancock, Gal Costa, Dave Grusin, Caetano Veloso, the Jobim/Morelenbaum Quartet, Michael Franks, the Caymmi Family, tenor-sax dynamo Michael Brecker, Oscar Castro-Neves, and Eliane Elias, all joining to toast the late bossa king. 4/18 at 8 P.M. Avery Fisher Hall, Lincoln Center, 65th St. and Broadway. (721-6500). \$35-\$75.

Easter Jazz—The hippest Lutherans in town, Saint Peter's jazz ministry, present a special Easter Sunday jam, featuring L. D. Frazier and friends. 4/16 at 5 P.M. Saint Peter's Church, Lexington Ave. at 54th St. (935-2200).

Clubland

Academy—A grand old theater, whose big-time rock acts and bruising sound system vie against the 100,000th rendition of "Memories" being sung a few blocks away. 4/12: The Cult. Show at 7:30. 234 W. 43rd St., bet. Seventh and Eighth Aves. (249-8870).

A.K.A.—A second-floor home to acid jazzbos, downtown hepsters, and local alternarock bands. 4/13: Boston's horn-toting R&B group the Heavy Metal Horns. 4/14: Beliz Beha, who are billed with the rather faint praise of "hottest band from Burlington, Vt., since Phish," appear. They're actually a sprightly lot and have a tight horn section that Phish them-

selves often borrow. 4/15: The Boston frat-rap-funk act Chucklehead, a sort of Beasties manqué with more instruments. 77 W. Houston, bet. Broadway and Wooster. (673-7325).

Blarney Star—Expert Irish musicians congregate here every Friday, their instruments ranging from button accordion to uilleann pipes, and their origins from the Bronx to County Clare. 4/14: Skip Healy plays a fife with bouzouki, and guitar player Matt Glover. 43 Murray (732-2873).

Bottom Line—The all-around venue recently celebrated twenty years of giving folk, country, and rock artists one of the best presentations New York has to offer. Decent fries too. On 4/11, 16, and 17: Joan Baez records a live album with special guests Mary Black and Janis Ian (4/11), the Indigo Girls and Mi-mi Farina (4/16), and Tish Hinojosa (4/17). 4/12: The jazz husband-and-wife team Tuck & Patti delight—Patti singing with a deep, gospelly agility that recalls Cassandra Wilson, and Tuck playing with a plucky and innovative guitar style that meshes Hendrix with Wes Montgomery. 4/14: Indian-born drummer/percussionist Trilok Gurtu plays with guitarist David Torn. Sets at 7:30 and 10:30. 15 W. 4th St. (228-6300). \$.

Brownie's—Quite a cozy little dive, for all the bare brick and Alphabet City street cred. Low-rent rock bands and the occasional big name trying to keep a low profile. 4/12: Rockabilly pundit and post-punk clown Mojo Nixon. 4/13: St. Johnny; Our Lady Peace. 4/15: The bludgeoningly arty guitar-centric Band of Susans. Shows nightly at 9. 169 Ave. A, at 11th St. (420-8392). \$.

Cafe A Go-Go—A new, smallish, up-and-coming rock cabaret. With tables, chairs, candles and local bands. 4/13: the Hatters. 144 Bleecker, bet. Laguardia and Thompson (475-1241).

CBGB & OMFUG—Ground zero of punk's stateside explosion and, twenty years later, still a smoking, flier-

strewn pit—in a good way. Sundays and Mondays are audition nights and are usually better spent elsewhere. 15 Bowery, at Bleecker St. (982-4052). \$.

Chicago B.L.U.E.S.—A new big-budget venue dedicated to bringing us the best and brightest from the midwestern blues capital. With comfy sofas. 4/11: Moose and the Bulletproof Blues Band. 4/12-4/13: Sherman Robertson. 4/14-4/15: Phil Guy. 4/19-4/20: Big Jack Johnson. Shows nightly. 73 Eighth Ave., bet. 13th and 14th Sts. (924-9755). \$.

Coney Island High—A two-tiered, red-and-black rock center with buzzing local groups. East Village, not Coney Island, but chills and thrills aplenty, with bands picked by D Generation singer Jesse Malin. 4/14: the Stiffs; Jayne County. 4/15: Leeway; Killing Time. 15 St. Marks. (674-7959). \$.

The Cooler—The meat-packing district's subterranean, steel-corridor home to alternative rockers, avant-garde jazz musicians, and mind-expanding D.J.'s. 4/12: The exciting funk-rock-jazz combo Lost Tribe. 4/14: Greg Tate's Women in Love; Tuba; Cooly's Hotbox. 4/15: Kittywinder; Halcion; Maggie Estep. 4/17: Spanish Fly. 416 W. 14th St. (229-0785).

Fez—Mingus fever and lush faux-Moroccan ambience make this the neo-boho place to be on Thursdays, when the mighty Mingus Big Band rocks the house. 4/11: Francis Dunnery; the Candy Butchers. 4/12: An evening of storytelling with Jonathan Ames, John Haskell, and Elizabeth Rodgers. 4/18: Sophie B. Hawkins. Time Cafe, 380 Lafayette St. (533-2680).

Irving Plaza—A midsize, bi-level rock venue that's a bit of a crush near the stage but has an amiable bar, 119, right around the corner for a pre-show aperitif to help prepare you for it. 4/11: The powerhouse bass, sax, and drum trio Morphine hold forth, playing music from their excellent new record Yes—a mix of noirish atmospherics, deep, yearning vocals, and the spacey neo-Beat witticisms of leader Mark Sandman. Saturday nights, the trendily decadent party "Grey Gardens" fills the hall with gothic ambience, house music, and pale dancers. The next day, "Savoy Sundays," a weekly swingfest of dancing. 17 Irving Pl. (777-6800).

Knitting Factory—The Disneyland of Downtown music, with three floors, three bars, and a screening room. 4/12: Local alternarockers Uj; Jennifer Convertible; Morning Glories; Poem Rocket. 4/14-4/15: The mighty avant-funk group Defunkt. 4/19: Kava Kava; the Firefishers; Gamma Rays; El Dorado. Shows at 8 and 11. 74 Leonard St., bet. Broadway and Church St. (219-3055).

Manny's Car Wash—A little more Chicago on the Upper East Side. Mondays, beware salivating yuppie swells, there for Ladies Night. 4/11: the Choosy Mothers. 4/12-4/13: Lee Rocker's Big Blue. 4/16: Manny's Blues Jam, led by Boxcar Joe Laing. 1558 Third Ave. (369-BLUES).

Maxwell's—Hoboken's indie-rock central or CBGB West, the site of many of rock's recent groundswells. 4/13: Fugazi. 4/15: Goo Goo Dolls; hHead. 1039 Washington St., Hoboken (201-798-4064).

Mercury Lounge—Once a headstone parlor, now one of the most happening venues for nowish music, presenting country, folk, and rock artists groomed for the more *au courant* time slots on MTV. 4/18-4/20: Alex Chilton. Shows nightly. 217 E. Houston St. (260-4700).

Nightingale Bar—A dingy little East Village blueserie, frequented by collegiates. Tuesday nights this

Ground Rules:

In clubland, promptness is *not* next to godliness; expect shows to start much later than promised. \$ = cash only.

month, the house band is a fairly well-known group of tie-dyed funk-blues specialists, one of whom has a beard. 213 Second Ave. at 13th St. (473-9398). \$.

Sidewalk Cafe—The backroom Fort is the new home to New York's "anti-folk" scene, presenting impassioned, off-wacky guitar- and poesy-wielding artists, with the occasional Beat refugee. 4/15: Lach and the Sexter Offensive. 4/17: The Antihootenany. Shows nightly at 8. 94 Avenue A. 473-7373).

Sounds of Brazil—Probably the city's premier world-music venue, presenting many acts that could fill stadiums back home. On Tuesday nights, it's the steamy seventies-funk dance night Soul Kitchen, preceded by the poetry-and-rap jam "Flippin' the Script." Thursday nights, it's Giant Step, the long-running throwdown of saxophone-, guitar-, and turntable-playing musicians. 4/12-4/13: the Jazz Passengers, with special guest Debbie Harry. Most live shows start at 9. 204 Varick St. (243-4940).

Tramps—Despite the ringing walls and mid-stage column, this is one of the city's better venues for great roots music and happening indie rock. 4/14: Freedy Johnston; Kevin Salem; Health and Happiness Show. 4/15: Archers of Loaf; Clawhammer; Ben Lee and friends. 51 W. 21st St. (727-7788).

Wetlands—A groovy club-kid/activist hang with neo-hippie atmosphere and far-flung musical guests. N.B.: Tuesday night is (Grateful) Dead

Blue Note—Probably the city's highest-ticket jazz spot, the self-titled "jazz capital of the world" often presents two stars in one evening and, as its empire expands (most recently taking Indonesia with the Blue Note Djakarta), charges accordingly. 4/10: New School Jazz Orchestra. 4/11-4/16: Altissimo trumpeter Maynard Ferguson plays with Big Bop Nouveau. 4/14-4/15: "Late Night Ambience," provided by 25-year-old British Columbian tenor saxophonist Seamus Blake, leading a quartet. 4/18-4/23: The thrilling, technically masterful pianist and Cuban citizen Gonzalo Rubalcaba leads a trio that features Ron Carter; Michel Camilo. Sets at 9 and 11:30. 131 W. 3rd St. (475-8592).

Bradley's—A smallish, dark-paneled room into which some of the city's best jazz musicians creep after hours. Sets at 10, midnight, and 2 A.M. 70 University Pl., at 11th St. (228-6440).

Fat Tuesday's—A snug subterranean nightclub out of the downtown jazz circuit, Fat Tuesday's regularly presents excellent jazz vocalists, plus the guitarist-inventor Les Paul, who holds forth every Monday night. 4/11-4/16: The wonderful singer Marlena Shaw, whose first recording session was spent cutting her hit version of "Mercy, Mercy, Mercy" holds forth. 4/18-4/23: Pianist Lynn Arriale—who has shared stages with Hank Jones, Tommy Flanagan, Kenny Baron, and Harold Mabern, and others—leads a group with singer Jeanne Bryson. 190 Third Ave., at 17th St. (533-7902).

8490).

Knitting Factory—David Murray, one of the most volcanic saxophonists (and bass clarinetists) currently blowing, leads his Big Band here on 4/10 and 4/17, with the able conducting of Lawrence "Butch" Morris. 4/11: Slide guitarist David Tronzo leads one trio; saxophonist Mark Whitecage leads another. 4/13: A special night of duo improvisations features soprano sax great Steve Lacy playing with vocalist Irene Aebi Buo and Downtown electronic percussionist Samm Bennett playing with turntable innovator Christian Marclay. 4/16: Jazz Passengers Roy Nathanson and Curtis Folkes play a live score to the Chaplin film *A Dog's Life*; Gary Lucas Gods and Monsters. Shows at 8 and 11. 74 Leonard St., bet. Broadway and Church St. (219-3055).

Metronome—A well-heeled two-level ballroom-looking restaurant. 4/14: San Francisco export Peck Allmond, on leave from Peter Apfelbaum's Hieroglyphics Ensemble, plays the unlikely combination of tenor sax and trumpet—quite convincingly. 4/15: Singer Vanessa Edwards. Shows Sat. at 8, 9, and 10; Wed.-Fri. at 7:30, 8:30, and 9:30. 915 Broadway, at 21st St. (505-7400).

Metropolis Cafe (Downstairs)—The elegant restaurant right off Union Square may be out of the Village jazz loop, but its basement regularly hosts top-notch jazz stars and R&B acts. Every Tuesday, George Gee's orchestra plays swing classics from Basie to Woody Herman. Wednesdays, jazz DJ, Ben Duncan hosts a jam session, with free eats from 10 to 11. 4/13-4/16: Elvin Jones and his Jazz Machine. 31 Union Sq. W. (675-0851).

"Jazz at the Old Knit"—Fans who miss the little stage, sweated ceiling, and folding chairs can still haunt the Knitting Factory's original Houston Street locale. 4/14-4/15: Alto saxophonist Tim Berne leads Blood Count, a free-wheeling avant combo that features guitarist Marc Ducreat, bassist Michael Formanek, saxophonist Chris Speed, and drummer Jim Black. 47 E. Houston (334-9545).

Red Blazer Too—Early Friday evening is the time to catch Lew Anderson's crack big band, before its members head off to their gigs in Broadway orchestra pits. 349 W. 46th St. (262-3112).

Small's—A feisty jazz club that's come-as-you-are and stays open all night, offering after-hours jazz until 8 A.M. Nightly jams start round about 2 A.M. and often involve free beverages and food. Thurs.-Sun., shows start at 10. 183 W. 10th St. (929-7565). \$.

Sweet Basil—An intimate downtown restaurant with good food and high-profile jazz acts. Every Monday, Miles Evans directs the Monday Night Orchestra, playing the music of Gil Evans. Every Sunday, Doc Cheatham plays from 2 to 6. 4/11-4/13: French hornist John Clark, a vet of both Gil Evans's orchestra and McCoy Tyner's big band, leads a nonet, with trombonist Robin Eubanks, saxist Billy Harper, drummer Bobby Previte, guitarist Jerome Harris, and other heavies. 4/16-4/23: Kenny Garrett. Sets at 9 and 11, with extra sets Fri. and Sat. at 12:30 A.M. 88 Seventh Ave. So., at Bleecker St. (242-1785).

Tavern on the Green—A pricey, somewhat overwrought restaurant in a touristy Central Park rest stop. Still, the Tavern's Chestnut Room is a top-flight jazz club—with excellent sound and a full roster of stars. 4/4-4/16: DIVA, a dynamite all-woman big band, backs up the Brooklyn-born Canadian jazz vocalist Rancee Lee. Central Park at W. 67th St. (873-3200).

Village Vanguard—Perhaps the world's greatest jazz club, and certainly the most steeped in history, this dark, smoky institution is revered by fans around the world. This month, the major jazz labels are helping the Vanguard celebrate its sixtieth anniversary by booking the prides of their rosters 4/11-4/16: Ron Carter Quintet. 4/18-4/23: Geri Allen Trio. Sets at 9:30, 11:30, and 1 A.M. 178 Seventh Ave. So., at W. 11th St. (255-4037). \$.

Visiones—Spanish food and good, surprisingly avant-jazz guests. 4/11: Carla White Quartet. 4/12: Ben Monder Trio. 4/13: Rez Abbasi Quintet. Every Monday, the Maria Schneider Orchestra plays. Every Sunday, it's the Gust W. Tsilis Quintet. 125 MacDougal St., at W. 3rd St. (673-5576).

Phenomenon Feed Your . . . Mood?

Forget white rabbits and yellow submarines; today's rockers are naming names: Xanax, Halcion—these aren't just entries in the Upjohn catalogue. Codeine, Morphine—they're not just controlled substances. They're bands. Just when the oblique in-jokes of classic rock had aged

into harmlessness, some musicians are keying off a whole new drug culture, one that may include headaches, nausea, drowsiness, and a false sense of well-being. We asked Jaik Miller, singer of the New York band Xanax 25 (May 12 at Rose-land), just what he meant by naming his group after a brand of alprazolam. "My sister had Xanax prescribed for bipolar disorder and she ate most of the bottle," he says. "The 25 is because she ate 25 of them. Actually she ate 26, but it didn't have

the same ring to it." Dorit Chrysler, singer of Halcion (at the Cooler, April 15), says her band's name has multiple meanings. "It's the sleeping pill that's forbidden in England, and it made George Bush throw up in Japan," she says. "Most people don't think it's that dangerous, but I've heard it has really wicked effects with alcohol." Mark Sandman of Boston's Morphine (above, at Irving Plaza, April 11) also values the evocative qualities of his band name. "We thought it fit the music because there's sort of like a low, penetrating kind of thing going on with us." Only one band, it turns out, has a profound personal relationship with its namesake. Bassist Steve Immerwahr took codeine for chronic migraines in high school. "I developed a very high tolerance," he says. "After a while, I was just taking them as a kind of a . . . um, preventative measure."

CHRIS NORRIS



Night. 4/13: Milo Z. 4/14: New Orleans's own Cowboy Mouth, led by singing drummer Fred LeBlanc. 161 Hudson St. (966-5244).

Jazz

Birdland—A two-tiered, Art Deco-ish club whose fine jazz musicians rarely draw large crowds, probably owing to the longish uptown trek required to see them. 4/14-4/15: Richie Beirach, featuring Ron McClure and Adam Nussbaum. 4/17: Argentine Jorge Anders leads a quartet, featuring Allison Crockett. 2745 Broadway, at 105th St. (749-2228).

Five Spot—A palatial *Dick Tracy*-looking ballroom and regular host to smoothed-out jazz musicians. 4/14-4/15: Philip Hamilton Trio. 4 W. 31st St. (631-0100).

Iridium—The avuncular bassist and photographer Milt Hinton—seen most recently reminiscing in the Oscar-nominated *A Great Day In Harlem*—leads a trio here 4/11-4/13, celebrating the release of his new record, *Laughing At Life*. 4/14-4/16: Val Capers Trio. Sets Sat. at 9:30, 11, and 12:15 A.M. 44 W. 63rd St. (582-2121).

Knickerbocker Bar & Grill—A wood-paneled and brass-railed restaurant with Old New York ambience and excellent pianists. 33 University Pl. (228-

Comedy

Boston Comedy Club—Boston comedy circles produced Jay Leno and many other greats who came through this club. Wednesdays, Rod Reyes hosts All-Star Comedy Nights at 9:30. 82 W. 3rd St. (477-1000).

Caroline's Comedy Club—The big-budget site of A&E's series *Caroline's Comedy Hour*, right off Times Square. Wednesday nights, it's "El Barrio U.S.A.," a look at the lighter side of Latino-Puerto Rican living, starring Angel Salazar and Elizabeth Testa. 4/11: "Hot 97 Phat Comedy," with hosts Ed Lover and Doctor Dre. 4/12: All-Star Comedy Showcase. 4/14-4/16: D.L. Hughley; Ted Smith; Rich Vos. 4/18: "Out Loud and Laughing," a gay and lesbian comedy showcase with Bob Smith, Suzanne Westenhoeffer, Jaffe Cohen, Sara Cytron, and Frank Maya. 4/19: Lionel from WABC Talk Radio; Suzanne Westenhoeffer; Eddie Brill. Shows at 8, with extra shows at 10:30 on Fri. and Sat. 1626 Broadway, bet. 49th and 50th Sts. (757-4100).

Comedy Cellar—The cozy subterranean home to some of New York's top comics. Through 4/16: Jeff Ross; Gregg Rogell; Dave Attell; Kevin Brennen; William Stephenson. 4/17-4/23: Wanda Sykes-Hall; Ray Romano; Dave Attell; Darryll Hammond; William Stephenson. Shows Sun.-Thurs., 9-2. 117 MacDougal St. (254-3480).

Comic Strip—Every Wednesday, the interactive comedy group Short Order Theater takes over, improvising sketches and songs based on audience suggestions. Mon.-Thurs., shows start at 9; Fri. at 8:30, 10:45, and 11; Sat. at 8, 10:30, and 12:30 A.M. 1568 Second Ave., bet. 81st and 82nd Sts. (861-9386).

Dangerfield's—Founded by the respect-deprived comedian two decades ago, this is now one of the

city's oldest comedy establishments. Through 4/9: Tom Whitely; Johnny Lampert; Mike Robles; Al Romero; Mark Unger; Scott Bruce; Danny Curtis. 4/10-4/16: Mike Robles; Brian McFadden; Rich Ramirez; Quentin Heggs; Mark Unger; Scott Bruce; Danny Curtis. 4/17-4/23: Glenn Super, a.k.a. "Mr. Bullhorn"; Sam Greenfield; Al Romero; Rich Ramirez; Mike Robles; Scott Bruce; Danny Curtis. 1118 First Ave., bet. 61st and 62nd Sts. (593-1650).

Jane's Comedy Club—A new comedy spot that serves food and presents regulars from Comedy Central, *An Evening at the Improv*, and *Caroline's Comedy Hour*. 4/15: David Leopold; Rumpelmeyer; Sue Costello. 254 Greene St., bet. 8th St. and Waverly Pl. (475-5263).

New York Comedy Club—Every Friday, the NYCC presents "New York's Best African-American and Latino comics." Every Wed. and Thurs., there's sketch comedy at 7 p.m. 4/15: Dan Vitale; Eddie Brill; Richard Voss; Phil Tagliferri. Shows Mon.-Fri. at 9, with extra shows Fri. at 7 and 11; Sat. at 6, 7:30, 9:30, and 11:45. 241 E. 24th St. (696-5233).

Stand-up New York—Robin Williams is known to drop by here unannounced to warm up for his Letterman appearances. 4/14: Eddie Brill; Ray Romano; Billy Jaye; Dave Attel. Sun.-Thurs. at 9; Fri. at 9 and 11:30; Sat. at 7:30, 9:30, and 11:30. 236 W. 78th St. (595-0850).

Cabaret

Algonquin Hotel—Julie Wilson emphasizes the sassy, high-spirited side of cabaret in her new show, "Are You Having Any Fun?" Tues.-Sat. at 9 (dinner at 7); Fri.-Sat. also at 11:30 (supper at 10:30). \$30; \$15 minimum. 59 W. 44th St. (840-6800).

Cafe Carlyle—Beginning 4/11, Eartha Kitt takes over the place with that throaty purr. Through 4/29. \$45 cover; no minimum. 8:45 and 10:45 nightly. 35 E. 76th St. (570-7189).

Cafe Pierre—Dancing has recently been reinstated at this cozy, intimate room on Friday and Saturday evenings from 9 to 1, backed up by the romantic stylings of singer/pianist Kathleen Landis and her trio. \$10 music charge in the bar; no music charge for dinner and dancing. Jacket and tie required. 2 E. 61st St. (838-8000).

Danny's Skylight Room—Various performers nightly. \$6-\$15, plus \$10 minimum. 346 W. 46th St. (265-8130).

Don't Tell Mama—Various performers nightly. \$6-\$12; two-drink minimum. 343 W. 46th St. (757-0788).

Le Figaro—Various performers nightly. No cover, no minimum. 184 Bleecker St. (677-1100).

Michael's Pub—As always, Woody Allen and the New Orleans Funeral & Ragtime Orchestra on Mon. at 8:45 and 11. \$35 minimum. Tues.-Sat.: "You Keep Coming Back Like a Song," a musical memoir of Irving Berlin. Nightly at 9 and 11. 211 E. 55th St. (758-2272).

Rainbow and Stars—Liliane Montevocchi and David Staller are currently doing the romantic-French-boite thing in their show "April in Paris." \$40 cover, no minimum. 30 Rockefeller Plaza, 65th floor (632-5000).

Sardi's—The Joe Traina Quartet has extended its successful Friday-evening engagement here indefinitely, playing jazz and swing with various guest

vocalists at 10:30. No cover, no minimum. 234 W. 44th Street, Club Room, 2nd floor (221-8444).

Bars

Brooklyn Inn—The arty and underemployed bang elbows with Brooklyn Law School cutups in this raucous cattle car. The self-consciously cool jukebox is equal parts Tom Waits, the Pogues, and John Coltrane. Pints of Guinness and Schaeffer and everything in between. Ask the regulars about the bartenders: They all have strong opinions. Bergen St. at Hoyt St., Brooklyn (no phone).

Dama—Man-about-downtown Jean Claude Iacoveli and three fellow Eurocharmers have opened a playroom for themselves and their elegant and oversexed young trendies—some of whom (for fun, not profit) dance nearly naked. Though unnecessary, oysters are served until 3 A.M., or until they run out. 9 Seventh Ave. So., at Carmine St. (675-2638).

Den of Thieves—Another thumping downtown concept bar. Comfortable banquettes and some downtown-your-luck linoleum deuces so the regulars can commiserate about how hard it is to be young and fabulous all the time. 145 E. Houston St. (477-5005).

Holiday Cocktail Lounge—There is a spellbinding young woman who is married now and has a beautiful towheaded son, and who, in what she called her wild years—though she was recently stopped by the police for driving her motorcycle, topless, down Avenue A—would hunt men in this basement barroom. She would sit at the end of the dimly lit, semicircular bar and write in her journal, indifferent to the gaggle of suitors who gathered around her. Once bored of the young men's feigned nonchalance, overenthusiastic laughter, and lame efforts to read over her shoulder, she would look up and—her mind long since made up—take one for the night. 75 St. Mark's Pl. (777-9637).

The Liquor Store—The low-key haunt you've been hoping for in TriBeCa. Not only do you not have to raise your voice above a mutter to be heard in this former liquor store, but you'd feel like a jerk if you did. Fashionable draft beer, a free bowl of pretzels from the bar, and a great view of the mounted unit from the First Precinct as it rounds the corner from Ericsson Place at the start of its evening tour. 235 W. Broadway (no phone).

Montero's—A longshoremen's bar sans stevedores, but their stuff is strewn all over the place. Tragically drunk old men kept honest by the toughest female bartenders you'll ever come across. On weekends, there's a gate, and you won't get buzzed in if you're too pretty. 73 Atlantic Ave., nr. Hicks St., Brooklyn (624-9799).

Mooney's Pub—Yes, an Irish bar worth a damn on upper Flatbush. Alas, the only one. The regular crowd is a pleasing mix of old-timers, midlifers, and punk kids. The Guinness is always good. 353 Flatbush Ave., nr. Carlton Ave., Brooklyn (718-783-0855).

ii—The bar formerly known as Prince. Dual bars prompt double vision in this highly stylized haunt. A great sherry selection, responsibly limited tapas offering, and a bartender who will take a stab at recommending a glass of wine. Shouldn't that sink be in the bathroom? 33 Crosby St., nr. Spring St. (219-8856).

Oak Bar—The perfect place to take your parents, unless you're paying. What are those bird-legged ladies talking so intently to those round old men about, anyway? Jackets aren't required, but you'll feel naked without one. Plaza Hotel, 59th St. and Fifth Ave. (546-5320).

119—Wall Streeters who wouldn't be caught dead in a suit after hours and other Gramercy Park natives who get dressed down before going out. A pool table up front and a dartboard in back and a gaggle of "Make yourself comfortable" regulars in between. 119 E. 15th St. (777-6158).

Shenanigans—If the help wasn't dominated by anorectic, downtown, art chicks and buffalo girls from the boroughs, the seedy elegance of this thread-bare basement club would make it one of the best strip bars in the city. In fact, you wouldn't be at all surprised to find Jimmy Hoffa handing out hundred dollar bills from a booth in the back. 125 E. 47th St. (978-0000).

Spring Street (Shark) Lounge—Takes low tech to new heights—with the notable exception of the top-of-the-line pinball machine. Mulberry St. and Spring St. (226-9347).



Tribute Bossa Nova King

Sting, Herbie Hancock, Joao Gilberto, and many others toast the recently departed Brazilian legend Antonio Carlos Jobim, April 18 at Avery Fisher Hall.

in concert

Parsifal's Premiere...Pärt's *Passio*

Classical Music

Monday, April 10

Alfred Brendel—The pianist is in the midst of a tour in which he will perform all 32 of Beethoven's sonatas. *Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800), at 8; \$12-\$50.*

Cecile Ousset—The French pianist performs Chopin, Liszt, and others. *Walter Reade Theater at Lincoln Center (721-6500), at 7:30; \$20.*

Tuesday, April 11

Chamber Choir of Kreuzkirche—The 40-member German choir performs religious choral work by Brahms, Mauersberger, and others. *St. Stephen of Hungary Church, 414 E. 82nd St. (861-8500); \$10.*

Pamela Frank—The violinist makes her Carnegie Hall recital debut. *Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800), at 8; \$9-\$35.*

Minerva World-Premiere Concert—Premieres of four works, by the composers Margaret Brouwer, Deborah Drattell, Faye-Ellen Silverman, and Melinda Wagner. *Sylvia and Danny Kaye Playhouse, 695 Park Ave., at 68th St. (772-4448), at 8; \$20.*

New York Philharmonic—Kurt Masur conducts Beethoven and Shostakovich's Symphony No. 5. *Avery Fisher Hall, Lincoln Center (721-6500), at 7:30; \$15-\$60.*

Wednesday, April 12

New York Philharmonic—Kurt Masur conducts the world premiere of John Williams's *The Five Sacred Trees* and other pieces. *Avery Fisher Hall, Lincoln Center (721-6500), at 8; \$15-\$60.*

Cornelius Dufallo—The violinist performs Debussy and Wieniawski. *Federal Hall, 26 Wall St. (866-2086), at 12:30; free.*

Joseph Kalichstein—The pianist is joined by Yefim Bronfman for a duo piano recital. *92nd St. Y, 1395 Lexington Ave. (996-1100), at 8; \$20.*

New York Grand Opera Company—Performs a newly discovered "Ave Maria" and other non-operatic works by Verdi. *Alice Tully Hall, Lincoln Center Plaza (721-6500), at 8; \$20-\$25.*

Thursday, April 13

Hilliard Ensemble—Performs Pärt's *Passio*. *Alice Tully Hall, Lincoln Center Plaza (721-6500), at 8; \$25.*

Ground Rules:

This section emphasizes classical concerts, recitals, and public square/park performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, outdoors or in a public space. For rock concerts and club information, see "Nightlife."



Just One Look

The larger-than-life diva Jessye Norman, with her fuller-than-life voice, can be seen and heard at her one New York recital of the season: Carnegie Hall on April 18, with selections by Berg and others. Call 247-7800.

Jin Hi Kim—Living Tones, chamber music for Korean and Western instruments, performed by the composer and others, including the Sirius Quartet. *Merkin Concert Hall, 129 W. 67th St. (362-8719), at 8; \$10.*

New York Philharmonic—See 4/12.

New Jersey Symphony—Conductor José Collado and soprano Montserrat Caballé lead a performance of arias and overtures, including Rossini, Cilea, Boito, Chapi, and others. *Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800), at 8; \$15-\$100.*

Friday, April 14

New York Philharmonic—See 4/12. This performance at 11 A.M.

Saturday, April 15

Cornelius Dufallo—The violinist performs. *Theodore Roosevelt Birthplace, 28 E. 20th St., at 2; \$2.*

Sunday, April 16

BachWorks—The musical ensemble performs three works by Bach, chosen especially for the celebration of Easter. *St. Paul's German Evangelical Lutheran Church, 315 W. 22nd St. (724-9315), at 5; \$10.*

Guarneri String Quartet—Performs Haydn's *Seven Last Words of Christ*. High-school and college-age students with I.D. admitted free. *New School for Social Research, 66 W. 12th St. (229-5689); \$6.*

Opera

Metropolitan Opera—4/10 and 4/15 at 8: Puccini's *Madama Butterfly*. 4/11 at 8:30: Verdi's *La Traviata*. 4/12 at 8 and 4/15 at 1:30: Corigliano's *The Ghosts of Versailles*. 4/13 at 8: Debussy's *Pelléas et Mélisande*. 4/14 at 6:30: Wagner's *Parsifal*. *Metropolitan Opera House, Lincoln Center (362-6000); \$22-\$110.*

New York City Opera—4/12 at 8 and 4/15 at 1:30: Donizetti's *Lucia di Lammermoor*. 4/13 at 8: Wallace and Korie's *Harvey Milk*. 4/14 at 8: Puccini's *La Bohème*. 4/15 at 8: Lehár's *The Merry Widow*. 4/16 at 1:30: Verdi's *La Traviata*. *New York State Theater, Lincoln Center Plaza (870-5570); \$15-\$63.*

American Opera Projects—4/11-4/13 at 7:30: A reading of two new works: John Grace Ranter, Michael Sahl and Margaret Yard's tale of a religious figure; and *The Cat Lover*, Roberto Pace and Ann T. Greene's look at a woman's string of unfulfilling relationships. *SoHo Center for New Opera and Music Theatre, 463 Broome St. (431-8102); \$10.*

Dance

Ballet Concierto de Puerto Rico—Performs two New York premieres—Jimmy Gammonet de los Heros's new take on *Carmen* and Fernando Bujones's *Valses y Variaciones Alegres*—as well as Jesus Miranda's *Gateway to El Yunque*. 4/11-4/14 at 8; 4/15 at 2 (\$10 for kids 6 to 14 years old) and 8; 4/16 at 2 and 7:30. *Joyce Theater, 175 Eighth Ave., at 19th St. (242-0800); \$24.*

Doug Elkins Dance Company—Performs *The Impotence of Being Earnest*. 4/13-4/15 at 8, 4/16 and 4/22 at 3. *Dance Theater Workshop, 219 W. 19th St. (924-0077); \$12.*

Stephanie Gottlob & Yuji Oka/Li Chiao-Ping—The duo perform the premiere of *Faith*, inspired by a passage in Virginia Woolf's *To the Lighthouse*. Li premieres *Sen and Untitled*. 4/13-4/15 at 8. *Mulberry Street Theater, 70 Mulberry St., 2nd floor (349-0126); \$10.*

New Dances for the 21st Century—Performs new pieces by Mary Cochran, Sara Hook, Thomas Patrick, and others. 4/13 and 4/15 at 8, 4/16 at 7:30, and 4/17 at 8. *Sylvia and Danny Kaye Playhouse, 695 Park Ave., at 68th St. (772-4448), at 8; \$20.*

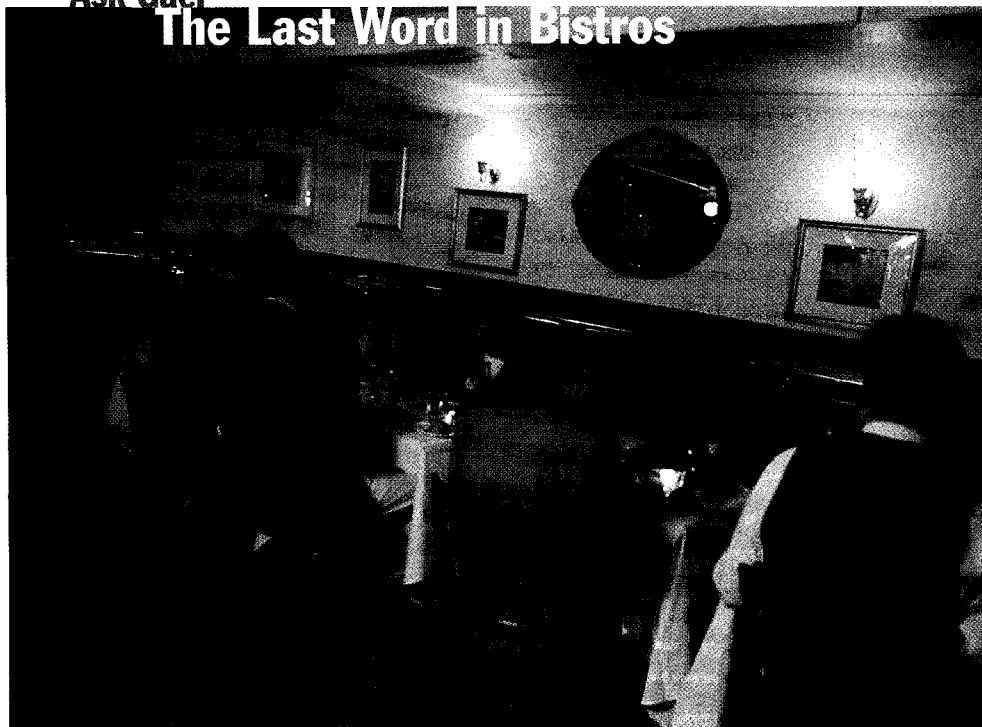
Polly Motley and Molly Davies—*You can sing anytime...*, a new piece by choreographer Motley and imagist Davies, with music by Charles Amirkhania and a troupe of nine dancers. 4/13-4/16 at 8. *The Kitchen, 512 W. 19th St. (255-5793); \$15.*

restaurant

Passover...New Julia Child...Whole Snapper

Ask Gael

The Last Word in Bistros



What's new near London Terrace?

Chef Philippe Roussel, familiar from his days at La Metairie in the Village and then L'Udo, has joined forces with the folks at T-Rex. That's reason enough to toss out the dinosaur and dress up the place with brass rails, velvet drapes, and Edith Piaf's sobs. Voil , Chelsea Bistro & Bar! Among the chef's better efforts: salmon tartare, snails in cas-solette, one night's sensational mussel soup, first-rate hangar steak (seriously rare), lamb shank with fettuccine, fricassee of lobster, and scallops   la Nage. At 358 West 23rd Street.

Manhattan

Lower New York

Alison on Dominick—An impeccably turned-out room with blue banquettes and tender lighting. Perfectionist owner Alison Becker Hurt makes sure that all is well. 38 Dominick St., nr Hudson St. (727-1188). (E) AE, CB, DC, MC, V.

Bouley—Born to French parents and raised on his grandparents' Connecticut farm, David Bouley knows the basics of classic French cooking, but he has given them his own signature style. Reserve weeks in advance, especially for Friday or Saturday night. There's a prix fixe at lunch and a six-course menu d gustation at dinner. 165 Duane St., bet. Hudson and Greenwich Sts. (608-3852). (E) AE, CB, DC, DS, MC, V.

Cascabel—An elegant dining room with a rotating art collection at a now-bustling intersection on the eastern border of SoHo. Chef Tom Valenti's inventive rustic, Italian-accented American offerings continue to wow. Pastry chef Lincoln Carson's peppermint bombe provides an explosive close to the meal. 218 Lafayette St., nr Spring St. (431-7300). (E) AE, MC, V.

Chanterelle—Spare and elegant, virtually religious, this TriBeCa restaurant is a favorite among those who want a Big Deal. Chef David Waltuck runs a

grand kitchen; recommended are the seafood sausage, cold fruit soups, and anything he does with truffles in season. Wife Karen runs the front room with class and warmth. 2 Harrison St., at Hudson St. (966-6960). (E) AE, DC, DS, MC, V.

Donald Sacks—A corporate dining room for those brave enough to leave the confines of their own glass walls. Straight-up American bistro fare for a strictly business crowd and peckish Century 21 shoppers. 220 Vesey St. (619-4600). (M) AE, DC, DS, MC, V.

Ecco—A beacon in the wilderness that is Chambers Street. Old-world charm and an excellent seasonal antipasto offering. The very charming, narrow booths line the east wall and tile floors take you back to the guilded age. 124 Chambers St., nr Sixth Ave. (227-7074). (M) AE, CB, DC, DS, MC, V.

Filli Ponte Ristorante—A former longshoremen's hotel, newly renovated with a spectacular view of the Hudson River and New Jersey beyond. Join the throng—made men and gawking hangers-on—for fine Italian fare. 39 Debrosses Street (226-4621). (M) AE, DC, MC, V.

Hudson River Club—From this Frank Lloyd Wright-ish dining room in the World Financial Center, you can see the Statue of Liberty. But then, the Hudson River figures prominently in so many ways here. Chef Waldy Malouf uses produce from Hudson River Valley farms to reinvent traditional

American fare. 4 World Financial Center (786-1500). (E) AE, DS, MC, TM, V.

L'Ecole—This modern French bistro is unique in that its chefs are students from the French Culinary Institute. Special three- and five-course menus are available, so come with either an empty stomach or a doggie bag. Private parties. Closed Sundays. 462 Broadway, at Grand St. (219-3300). (M) AE, DC, MC, V.

Le Pactole—Contemporary and classical French cuisine in sophisticated surroundings, with a breathtaking view of the Hudson River. Host-owner Romeo DeGobbi makes brunch on Sunday a must. 2 World Financial Center, on the balcony of the Winter Garden (945-9444). (M-E) AE, DC, MC, V.

Le Pescadou—This innovative Proven al bistro serves fresh seafood enhanced by a variety of infused oils. Oyster fans will find a wide variety of fresh ones. Catch the jazz brunch in this cozy dining room every Sunday. 18 King St., at Sixth Ave. (924-3434). (M) AE only.

Montrachet—Owner Drew Nieporent now has three places in New York, including Nobu and TriBeCa Grill, and another in San Francisco. But this is his baby—attractive, lively, and one of the first truly great restaurants in lower Manhattan. There's lunch on Fridays—try the Roquefort-and-pear salad—and dinner Monday through Saturday. 239 W. Broadway, off White St. (219-2777). (E) AE only.

Nobu—The great Nobu Matsuhisa—actually, he's young, good-looking, and incredibly hip—has arrived in TriBeCa. And New Yorkers haven't tasted Japanese cooking like this—unless, of course, they've visited Matsuhisa's restaurant in L.A. 105 Hudson St. (219-0500). (E) AE, MC, V.

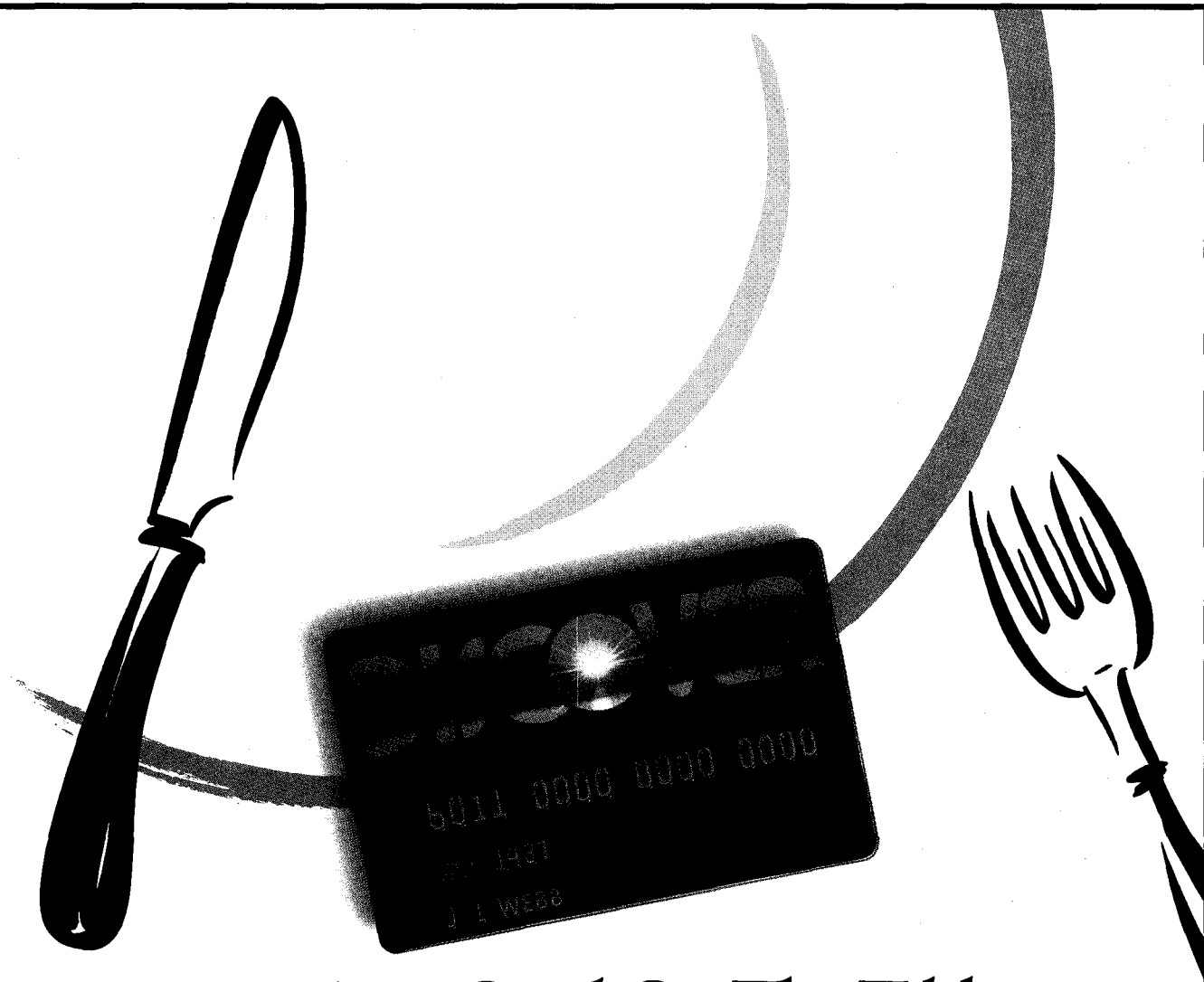
Odeon—Downtown has fallen in love all over again with this TriBeCa institution. The bar's out of Dashiell Hammett, and the dining room gets everyone from the banker, his wife, and their 2-year-old to movie stars, artists, and assorted big-deal celebrities. 145 W. Broadway, nr Thomas St. (233-0507). (M) AE, MC, V.

Pierino—An Italian dining room with booths full of businesspeople and city politicians for lunch and dinner for the bankers on their way uptown offering meta-traditional dishes like lobster and steak. Yes, that was Peter Vallone. 2107 Reade St. (513-0610). (M) AE, DC, DS, MC, V.

Ground Rules:

Here lie a few hundred of the city's more noteworthy restaurants, some *New York* advertisers among them. The price guide, admittedly imperfect, is as follows: (E) = expensive, \$35 and over per place; (M) = moderate, \$15-\$30 per place; (I) = inexpensive, \$15 and under per place.

Following each listing there is also a code indicating acceptable methods of payment: (\$) = cash only, AE = American Express, CB = Carte Blanche, DC = Diners Club, DS = Discover, M = MasterCard, TM = Transmedia, V = Visa. "AE only" indicates that American Express is the only accepted charge/credit card.



Put Your Card On The Table At These Fine Restaurants.

Amsterdam's	(212) 874-1377	Il Gabbiano	(212) 754-1033
Bangkok Grand Palace	(212) 980-8834	Il Violino	(212) 873-2500
Caracello Ristorante	(212) 571-1177	Letizia Ristorante	(212) 517-2244
Coldwaters	(212) 888-2122	Lucho's Italian Restaurant	(212) 684-4421
Fratelli Ravioli	(212) 366-0606	Market Cafe	(212) 967-3892

Whether it's a light appetizer or a nine-course feast, the next time you order use the Discover® Card. The card that pays you a Cashback Bonus® award for every charge, up to 1% yearly based on annual purchases. Which makes every morsel a little more satisfying.



To get a taste of the tropics, Paul Gauguin braved treacherous seas. All you have to do is brave a cab ride.

"Gauguin's palette is lots of fun... A fine salad of Asian greens is lovely... The seared tuna with wasabi is generous and very appealing... Irresistible steamed dumplings that are so light and flavorful they wet your appetite for more... Gauguin is a grown-up theme restaurant that really understands dessert."

Ruth Reichl. *NY Times*



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1 Complimentary Beverage for one person with this ad

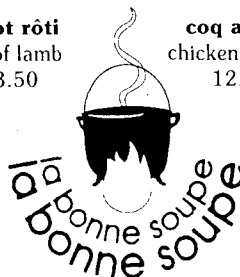
la bonne soupe: what bistro is

Come and discover what real bistro's
all about... soul satisfying food at
prices that'll make you smile.
From **soup to steak au poivre**,
fresh fish to fondue, **chicken to**
quiche, find out for yourself why
la bonne soupe is...

Midtown's Genuine Bistro
sunday dinner specials

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leg of lamb
13.50

coq au vin
chicken in wine
12.75



48 West 55th Street, New York City
586-7650

Monique & Jean-Paul Picot, Proprietors

SoHo Kitchen and Bar—Grape nuts celebrate the 96-spigot Cruvinet, ordering flights of Cabernets or seven Pinot Noirs to taste and compare, but SoHo neighbors love it, too—for all those beers on tap, for the thin-crust pizza, for a glance at the game on the TV overhead. 103 Greene St., nr. Prince St. (925-1866). (I) AE, CB, DC, MC, V.

Tennessee Mountain—An original 1807 landmark farmhouse, this BBQ joint serves up chicken and ribs that you're not likely to forget. Bring those breath mints and Handi Wipes for all-you-can-eat on Monday night. 143 Spring St. (431-3993). (M) AE, DS, MC, TM, V.

South Street Seaport

Cafe Fledermaus—Soups, salads, sandwiches, and other cold fare, served in a glass-enclosed dining room on the promenade with a view of the passing herd and the occasional street performer. 1 Seaport Plaza (269-5890). (I-M) AE, DC, MC, TM, V.

Fulton Street Cafe—A teeming outdoor café on the cobblestone promenade is the highlight of this seafood restaurant. Stop by and watch the show. 11 Fulton St. (227-2288). (I) AE, CB, DC, MC, V.

Gianni's—A standout among the meager pickings at the Seaport. Good view of the people on parade, if that's important. Yes, an Italian menu. 15 Fulton St. (608-7300). (M) AE, CB, DC, MC, TM, V.

Harbor Lights—Comfort food in elegant Frenchish environs with a breathtaking view of three bridges. Pier 17, promenade level (227-2800). (E) AE, CB, DC, DS, MC, TM, V.

Liberty Cafe—A hangar-size oyster bar with a panoramic view of the East River and the harbor. The attached dining room also offers seafood and an astounding view of the financial district, the harbor, and the tangle of masts of the *Peking*, *Ambrose*, and *Waverley*, moored along the Seaport Museum. Pier 17, promenade level (406-1111). (M) AE, CB, DC, MC, TM, V.

Macmenamin's Irish Pub—If you're not impressed by the magnificent view of the harbor from the outdoor deck, there's pub grub, a wide selection of beers, and televised sports. Pier 17, promenade level (732-0007). (I) AE, CB, DC, MC, V.

North Star Pub—Stocked like a London pub, frequented by Wall Streeters and homesick tourists. Fish and chips and bangers and mash just about as close as you'll get to the real thing. 93 South St. (509-6757). (I) AE, DC, MC, V.

Pedro O'Hara—Nouveau Mexican and barrel-size frozen drinks on the promenade. Pier 17, second floor (227-6735). (I-M) AE, DC, MC, V.

Roebling's Bar and Grill—No view of the bridge designed by the eponymous builder, but wood paneling and brass lend old-world charm to this second-floor sea grill. 11 Fulton St., in Fulton Market Bldg. (608-3980). (M) AE, CB, DC, DS, MC, TM, V.

Sequoia—Comfort food amid the thematic collegiate yacht-club ambience. If only there were scull races in the East River, this would be the perfect vantage point. Pier 17, second floor (732-9090). (M) AE, CB, DC, MC, V.

Sgarlato's Cafe—Italian cooking and a view of the three bridges that span the East River south of 59th Street. Pier 17, promenade level (619-5226). (M) AE, CB, DC, DS, MC, V.

Below 14th Street, East

Baby Jake's—If hipster food isn't grilled, it's fried. Try the po'boys. Innovative booth deployment in the front of the room gives you a window view. 14 First Ave., nr. 1st St. (254-BABY). (M) AE only.

Casanis—A shrine to French barroom bric-a-brac in the basement. A bistro that is as Paris was in the sixties. Yes, that was Jean-Paul Belmondo. 54 E. 1st St. (777-1589). (M) (\$)

Gotham Bar & Grill—Alfred Portale's kitchen, with its architectural ingenuity and whimsical creativity, serves as a finishing school for the city's all-star chefs before they launch their own careers. This awesome dining temple has long been a staple. 12 E. 12th St. (620-4020). (M) AE, CB, DC, DS, MC, V.

Grotta Azzurra—No joke. This Southern Italian spot has been around since 1908; that's four generations in the Davino family. May be old-fashioned, but the cozy, cavelike nooks are ideal for that special someone you don't want to be seen with. 387

Broome St., at Mulberry St. (925-8775). (M) (\$)

Knickerbocker Bar and Grill—A subdued steakhouse decorated with vintage posters—Hirschfelds, copies of the *Saturday Evening Post*—and nineteenth-century curios. A sophisticated combination of gastronomy and history. 33 University Pl., at E. 9th St. (228-8490). (M) AE, CB, DC, MC, V.

L'Udo—On a broad and blossoming stretch of Lafayette Street, this cool, countrified French and Italian restaurant is right across the street from the Public Theater. The staff is very sensitive to the needs of pretheater diners. Frescoes enliven the rough-hewn walls. 432 Lafayette St. (388-0978). (M) AE, TM.

Rose Cafe—This quiet and casual American bistro draws a diverse crowd. 24 Fifth Ave., at 9th St. (260-4118). (M) AE, DS, MC, V.

Below 14th Street, West

Caribe—Good jerk washed down by pretty great tropical drinks. The sun shines all the time here. 117 Perry St., at Greenwich St. (255-9191). (I) MC, V.

Da Silvano—Trattoria with tables out front converts this thoroughfare into a people promenade. Great food and views of the local color. Yes, that was Anna Wintour. 260 Sixth Ave., nr. Bleecker St. (982-0890). (M) AE, MC, V.

El Charro Español—Heaps of thoughtfully prepared Spanish cooking. A sleeper worth getting in on. 4 Charles St., nr. Seventh Ave. (242-9547). Also 58 E. 34th St. (689-1019). (M) AE, CB, MC, V.

Jane Street Seafood Cafe—Can you imagine a first-rate seafood grill in the middle of Ohio? That's the feel of this Greenwich Village favorite. Some of the best-prepared, if least imaginatively presented, fish in town—try the pompano whenever it's available. 31 Eighth Ave., at Jane St. (242-0003). (M) (\$)

Murami—Neighborhood Japanese eatery with a dab of downtown. The limited à la carte sushi offering is augmented by imaginative specials. 546 La Guardia Pl., nr. Bleecker St. (979-7055). (M) AE, MC, V.

Panchitos—Broken-marble-and-granite floors lend an understated elegance to this well-worn Mexican hang. Don't bother asking for Cuervo Gold in your Margarita; it's already in there. 105 MacDougal St. (473-5239). (M) AE, DC, MC, V.

Rincón de España—Intimate and rustic Spanish restaurant offering excellent paella and seafood. 226 Thompson St. (475-9891/260-4950). (I) AE, CB, DC, DS, MC, V.

Salaam Bombay—Indian food has made it to the heart of TriBeCa. Marble floors and a canopy above each table decorate the dining room. There's a dance floor for an after-dinner twirl. 319 Greenwich St. (226-9400). (M) AE, DC, DS, MC, TM, V.

Villa Moscone—Peter Moscone and his brood offer a menu as reliable as traditional Italian home cooking. Find this old-world anachronism in the heart of Greenwich Village. 69 MacDougal St. (673-0390). (M) AE, DS, MC, V.

Zinno—An unexpected coupling of Northern Italian fare and live jazz. Sets end early, so you can catch a few and relieve the baby-sitter at a reasonable hour. 126 W. 13th St., nr. Sixth Ave. (924-5182). (M) AE, CB, DC, MC, V.

14th-42nd Streets, East Side

Bolo—There's nothing discreet about Bobby Flay's neo-Spanish cooking. In a room that reminds you of Gaudi by way of Pee-wee Herman, Flay turns out fiery, bold dishes like paella with duck, as well as a perfectly cooked rack of lamb. 23 E. 22nd St. (228-2200). (M) AE, CB, DC, MC, V.

Brew's—As casual and comfortable as a burger joint gets. This two-story landmark brick pub always pleases. 156 E. 34th St., nr. Lexington Ave. (889-3369). (I) AE, MC, TM, V.

Campagna—The *Late Show* (with David Letterman) crowd is at one table, Time Warner honchos are at another, and isn't that...? Despite the frenzy of having become Media Central, this smart little trattoria serves some of the most satisfying Italian food in Manhattan. Chef Mark Straussman is to be thanked for dishes like rabbit in polenta, gnocchi with wild mushrooms and truffle oil, and grilled tuna with beets. 24 E. 21st St. (460-0900). (E) AE, CB, DC, MC, V.

Il Mare—Hearty Italian fare draws primarily business

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types to this midtown spot with a large bar and tons of seating. Fairly extensive menu with—surprise!—an emphasis on seafood. 10 E. 38th St. (447-1854). (M) AE, DC, V.

Les Halles—Even though it hasn't been around forever, this utterly perfect re-creation of a Left Bank bistro seems like it has. This is the place to come for onion soup, steak frites, celeri remoulade, crème caramel—that sort of thing. 411 Park Ave. So., bet. 28th and 29th Sts. (679-4111). (M) AE, CB, DC, MC, V.

Mesa Grill—Chef Bobby Flay believes in big flavors and big portions. He developed his own signature style, borrowing from the flavors and ingredients of the American Southwest. Loud, stylish, and loads of fun. Great quesadillas. 102 Fifth Ave., bet. 15th and 16th Sts. (807-7400). (M) AE, DC, DS, MC, V.

Park Bistro—Provençal offerings prepared and served with notable agility in an intimate—sometimes crowded—setting. 414 Park Ave. So., bet. 28th and 29th Sts. (689-1360). (M) AE, CB, DC, MC, V.

Patria—Zesty Latin American fare, brought to you in a festive, high-energy atmosphere. The three-story dining room suits the changing mood of diners: bright and airy by day, warm and earthy by night. Chef Doug Rodriguez comes from Miami. And Ariel Lacayo may be the coolest maître d' in town. Try the Mojito, Patria's signature drink, made from sugarcane. 250 Park Ave. So., nr. 20th St. (777-6211). (M) AE, MC, V.

Royal Canadian Pancake House—Big, big, big. Are those chocolate chips in the corn bread? You bet. Over-size and proud of it. 180 Third Ave., at 17th St. (777-9288). (I-M) MC, TM, V.

Secret Harbor Bistro—A neighborhood lunch crowd from the outskirts of the fashion district. At dinner, local residents with hotel guests stop in for generous portions of American food with an Italian accent. 303 Lexington Ave., at 37th St., in the Shelburne Murray Hill Hotel (447-7400). (M) AE, DC, MC, V.

Stella del Mare—A surprisingly good hideaway for fresh seafood and intimate settings. 346 Lexington Ave., nr. 39th St. (687-4425). (M-E) AE, CB, DC, DS, MC, V.

Union Square Cafe—The careful service, human-scale dining rooms, and peerless café cuisine make this one of the best restaurants in the city. 21 E. 16th St. (243-4020). (M) AE, DC, MC, V.

Water Club—The setting and view from this East River barge are what all the fuss is about. The American fare is fine. 500 E. 30th St. (683-3333). (E) AE, CB, DC, MC, V.

14th-42nd Streets, West Side

Cafe Americanstyle—An ideal rest stop for Lord & Taylor shoppers, whether they're simply grabbing a bite or resting their weary feet for hours. American fare in a simple setting. A welcome respite from the unruly retail throng. 424 Fifth Ave., nr. 39th St. (391-3344). (M) AE, DC, DS, MC, V.

Da Umberto—Low-key Chelsea façade belies the extraordinary Italian offerings inside. Getting a table is no small task, especially in the evening. This is a Euro/New York crossroads. A mad cacophony of laughter and chatter in Brooklynes and Roman. Don't dress down. 107 W. 17th St. (989-0303). (E) AE only.

Lola's—A lively front room gives way to a vast and airy back room, made surprisingly private by the centrally located banquettes. Regulars swear by the onion rings. Yes, that was Luther Vandross. 30 W. 22nd St. (675-6700). (M) AE, CB, DC, MC, V.

Man Ray—Popular with those on their way to the Joyce Theatre for its reliable and very current American offerings. 169 Eighth Ave., at 19th St. (627-4220). (M) AE, DC, MC, V.

Moran's—Charming and timeless New York City pub that's been around for 38 years. The friendly staff is—you guessed it—Irish. 146 Tenth Ave., at 19th St. (627-3032) (M) AE, DC, MC, V.

The Rocking Horse Mexican Cafe—Mexican-themed café, with plenty to do and plenty to drink at the tables. The dining room's gold walls are adorned with art that customers have drawn at the tables. 182 Eighth Ave., nr. 20th St. (463-9771). (I) AE, MC, V.

World Yacht—It's about a boat ride. Take an out-of-town visitor to see the sights—all of them—over dinner. The luxury yacht boards at six and sails from seven until ten. Pier 81, W. 41st St. and the Hudson River (630-8100). (E) AE, MC, V.

Ambassador Grill—Contemporary cuisine with global accents befitting the U.N. bigwigs who stop by for lunch. Friday-night seafood fest offers an unlimited raw bar. Yes, that was Jacques Cousteau. 44th St. in the U.N. Plaza-Park Hyatt (702-5014). (M) AE, CB, DC, DS, MC, V.

Brasserie—Upbeat rendition of French-bistro classics 24 hours a day. Choose from the newly renovated dining area or grab a quick bite at the counter. 100 E. 53rd St. (751-4840) AE, MC, V.

Bull & Bear—As the name suggests, a good-old-days watering hole and steakhouse for a strictly business crowd. The dark-wood club ambience draws a well-suited crowd for dinner that stays for drinks at the bar. 301 Park Ave., entrance on Lexington Ave. at 49th St. (872-4900). (M) AE, DC, MC, V.

The Four Seasons—Philip Johnson designed this cathedral of modernity. Picasso did the tapestry. And the place remains a classic 30 years later. The Grill Room is where the term *power lunch* got its start. The Pool Room is where the rest of us go for achingly expensive fare like foie gras and figs and chocolate velvet. 99 E. 52nd St. (754-9494). (E) AE, CB, DC, MC, V.

Fresco—That's a sky at your feet, and those are hearty portions of modern Tuscan fare (homemade pasta, grilled pizza, chops, and fish) on the table. The Scotto family attracts a mostly business crowd. It's packed at lunch and for dinner. Yes, that was Al Roker. 34 E. 52nd St. (935-3434). (M) AE, DC, MC, V.

Giambelli 50th Ristorante—Elegant Northern Italian fare served in a warm and cozy atmosphere. 46 E. 50th St. (688-2760). (M) AE, CB, DC, MC, V.

La Côte Basque—The original owner, Henri Soulé, gave the place cachet, and Truman Capote immortalized it in his wicked tale of life among Manhattan's thin-and-rich set. The menu is studded with French classics served amid a series of clubby, romantic rooms, painted with scenes from the Riviera. 5 E. 55th St. (688-6525). (E) AE, MC, V.

La Mangerie—A Côte d'Azur native son, chef Patrik Bruot delivers the Mediterranean flavors of southern France to a rustic room in midtown. 1008 Second Ave., at 53rd St. (759-7086). (M) AE, DC, MC, V.

Lespinasse—Marie Antoinette, where are you? This ultra-formal dining room in the St. Regis Hotel—think Versailles and you get the rococo drift—is where you'll find Gray Kunz's inventive Franco-Oriental cooking. The \$40 prix fixe at lunch is a gentle introduction to exactly what wonders chef Kunz can perform. 2 E. 55th St., in the St. Regis Hotel (753-4500). (E) AE, CB, DC, MC, V.

Lutèce—The name is still synonymous with dishes like Dover sole, cassoulet, and rack of lamb. For 30-odd years, André Soltner has run this consistently fine kitchen. Nobody does it better. 249 E. 50th St. (752-2225). (E) AE, CB, DC.

Montebello—Shifting gears between neighborhood dinners and business lunches, the room transports patrons from their bustling environs to Northern Italy. 120 E. 56th St. (753-1447). AE, CB, DC, MC, V.

Otabe—Customers are ministered to by personal chefs in the private teppan grill rooms. The cool, contemporary décor—beige tones and wood paneling—in the main dining room brings serenity to midtown. 68 E. 56th St. (223-7575). (M) AE, DC, MC, V.

Royal Canadian Pancake House—Big, big, big. Are those chocolate chips in the corn bread? You bet. Over-size and proud of it. 1004 Second Ave., nr. 53rd St. (980-4131). (I-M) MC, TM, V.

San Martin's—Continental cuisine with big, squishy booths. Eurocafé feel bolstered by a selection of foreign dailies on the tables out front. 143 E. 49th St. (832-0888). (M) AE, DC, DS, MC, TM, V.

Smith & Wollensky—Carnivores keep this popular steakhouse jumping. All wood and brass, it has the look of a private men's club, the noise of a locker room, and a serious wine cellar. Third Ave. and 49th St. (753-1530). (M) AE, CB, DC, DS, MC, V.

Tatou—Gilded-plaster satyrs, bubble-toting cherubs, jazz onstage, and American fare with Continental touches. The dinner crowd comes to people-watch and dance. Wednesdays through Saturdays, there's a carnival-inspired cabaret. 151 E. 50th St. (753-1144). (M-E) AE, CB, DC, DS, MC, TM, V.

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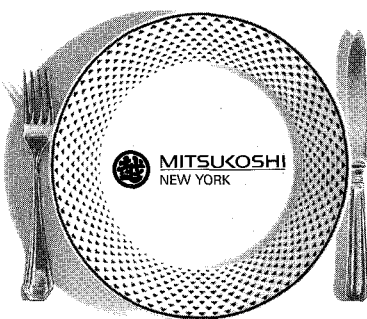
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the bar and order the salmon and a glass of tropical iced tea. The dining room serves the most imaginative seafood in town. 200 Park Ave., nr. 45th St. (867-6767). (M) AE, CB, DC, DS, MC, TM, V

Vong—Wow! This is Thai to die for. Chef Jean-Georges Vongerichten's little Third Avenue-by-way-of-Bangkok palace was designed by architect David Rockwell, and it's a showy temple indeed—there's gold leaf on those walls. The menu's full of wonders, starting with the crab rolls and coconut-milk-and-galangal soup. 200 E. 54th St. (486-9592). (E) AE, CB, MC, V

43rd-56th Streets,
West Side

Adrienne—The Art Nouveau elegance and hush make this a perfect spot for an illicit tryst or a business lunch. A United Nations of flavors. 700 Fifth Ave., at 55th St., in the Peninsula. (247-2200). (M) AE, CB, DC, DS, MC, V

Algonquin—Draws on its history as the fabled stomping ground of literary giants. The wood-paneled sitting-room-like lobby still holds many imaginations captive. 59 W. 44th St. (840-6800). (M) AE, CB, DC, MC, V

American Festival—Lunch inside this glamorized eatery with rotating American folk art. Skaters in winter and a garden in the summer and early fall make for fierce window-seat competition. Seven hours' free parking after 5:30 p.m. Rockefeller Plaza, 20 W. 50th St. (246-6699). (M) AE, DC, MC, V

Broadway Joe—Located in a townhouse on Restaurant Row, this steakhouse serves a fourteen-ounce prime rib but also delivers fresh seafood and pasta for the omnivore. Hirschfeld caricatures cover the walls, so come and find your NINAs while you dine. Free dinner parking. Private parties. 315 W. 46th St. (246-6513). (M) AE, DC, DS, MC, V

Charlotte—Offers a refuge from the hubbub of Times Square. Consistent American cuisine in a post-modern setting. 145 W. 44th St., in the Hotel Macklowe (789-7508). (M-E) AE, DC, MC, V

Cité—An extravagant French steakhouse—all marble and pewter, with blazing chandeliers—and a more affordable grill next door. 120 W. 51st St. (956-7100/7262). (M-E) AE, CB, DC, DS, MC, V

Darbar—Indian cuisine fit for a king and an affordable all-you-can-eat buffet lunch seven days a week. 44 W. 56th St. (432-7227). (M) AE, DC, MC, V

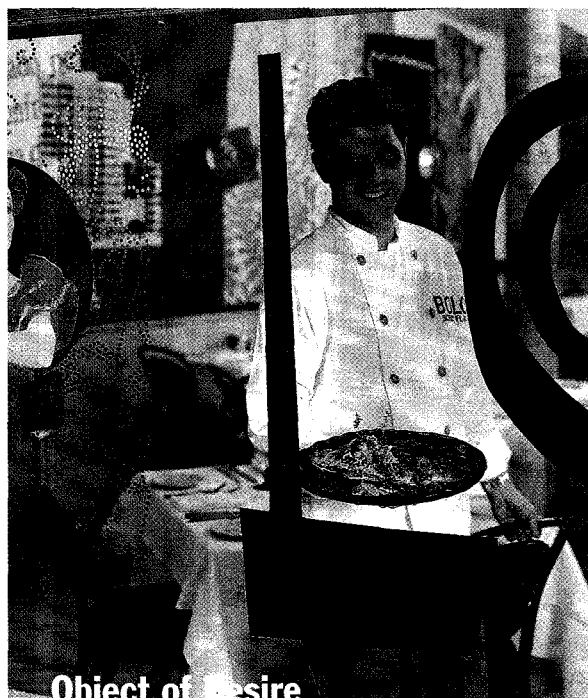
Dish of Salt—Dependable Cantonese cuisine for the nine-to-fivers who gather at the bar under this vaulted ceiling after work. A piano player bangs out show tunes every night. 133 W. 47th St. (921-4242). (M) AE, DC, MC, V

"44"—Still the first stop for the officers of the Condé Nast empire. Deeply plush, windowless décor feels like the center of the earth. Given the theatricality, surprisingly terrific food. 44 W. 44th St., in the Royaltan (944-8844). (E) AE, CB, DC, MC, V

Frankie and Johnnie's Steakhouse—The oldest speakeasy in the city. In the same location in the theater district since 1926. Try the steaks and the chops. Yes, that was Tom Selleck. 269 W. 45th St. (997-9494). (M) AE, DC, MC, V

Halcyon—Elegant setting and carefully presented food. Pretheater dinner is a bargain. 151 W. 54th St., in the Rihga Royal Hotel (468-8888). (E) AE, CB, DC, MC, TM, V

Hurley's—An original 1892 saloon now serving American seafood classics. This midtowner was once frequented by radio and television stars from



Object of Desire Spring in Spain

Spring has arrived at Bolo (23 East 22nd Street), and the centerpiece of chef Bobby Flay's Spanglish offerings this year is the remarkable whole roasted red snapper with orange-fennel-and-green-onion relish and haricots verts (that's French for skinny green beans).

yesteryear like Steve Allen and Johnny Carson. When Mayor John Lindsay and Henry Kissinger had a party here, they had such a good time they were asked to leave. 1240 Sixth Ave., at 49th St. (765-8981). (M) AE, DC, MC, V

Jewel of India—A spicy bargain at lunch. Mother-of-pearl and gold-leaf trimming give this room an elegant appeal. 15 W. 44th St. (869-5544). AE, CB, DC, DS, MC, TM, V

Koyote Kate's—A Tex-Mex restaurant complete with tables hand-painted with a Native American theme. Lots of steak and chops, pasta, and fresh seafood; caters to a twentysomething crowd with a live band every night. 307 W. 47th St. (956-1091). (M) AE, DS, MC, V

La Bonne Soupe—Checked tablecloths, steak frites, onion soup, and crème caramel to fall in love with. Twenty years ago, long before New Yorkers knew they loved casual French dining, this midtown mainstay set the pace. 48 W. 55th St. (586-7650). (I) AE, MC, V

Langan's—American food ranges from steaks to crab cakes and seafood. A trendy, well-heeled crowd at the much-frequented bar mixes with theatergoers in the dining room. 150 W. 47th St. (869-5482). (M) AE, CB, DC, MC, V

La Reserve—Justifiably crowded during precut curtain times; stop by during odd hours for sophisticated French offerings and surroundings. 4 W. 49th St. (247-2993/2995). (E) AE, DC, MC, V

Lattanzi—Reliable Italian in a romantic garden. Go when there's no danger of a curtain rising or falling soon for special attention. 361 W. 49th St. (315-0980). (M) AE only

La Veranda—Northern Italian food. Traditional music in the background. A bustling spot in the theatre district with two private party rooms to get away from it all in. 163 W. 47th St. (391-0905). (M) AE, CB, DC, MC, TM, V

Le Patio—Tapas bar and light fare for hotel guests and after-work diners. 119 W. 56th St., in the Parker Meridien (245-5000). (M) AE, CB, DC, DS, MC, V

Les Pyrénées—French Provençal cuisine. Cassoulet from Toulouse recommended, as well as filet mignon and frogs' legs. A rustic atmosphere. A lot of theatergoers. 251 W. 51st St. (246-0044; 246-0373). (M) AE, CB, DC, DS, MC, V.

Le Rivage—Pretheater bistro, reasonable prices, efficient service, and satisfying fare. 340 W. 46th St. (765-7374). (M) AE, MC, V.

Patsy's—If it's good enough for Frank, it's good enough for you. Upscale Italian eatery rooted in the glorious fifties. 236 W. 56th St. (247-3491/3492). (M) AE, CB, DC, DS, MC, V.

Pierre au Tunnel—French the way it used to be (the place is 41 years old), and thoroughly charming, reliable and comforting. 250 W. 47th St. (575-1220). (M) AE, MC, V.

Pig and Whistle—This is midtown's answer to an Irish bar. A business clientele and a coming-and-going-to-the-theater crowd can find Irish specialties—both solid and liquid—here. 165 W. 47th St. (302-0112). (M) AE, MC, V.

Rainbow Room—"Where troubles melt like raindrops," boasts this perch in the sky. The restaurant is 65 stories up and more than 60 years old, and its stellar views of New York give it reason to gloat. Romantic, with a solid Continental menu. Jacket and tie required. 30 Rockefeller Plaza (632-5000). (E) AE, DC, MC, V.

Samplings—Cheerful family-style dining for hotel guests and local business lunches. 1605 Broadway, at 49th St., in the Crowne Plaza Hotel (977-4000). (M) AE, CB, DC, DS, MC, V.

The Sea Grill—Plush, cozy dining room that's open to garden tables in the summer and offers a view of the Rockefeller Center skating rink in winter. The serving team does cartwheels toting crab cakes with two sauces, mint-touched carpaccio of yellowfin-tuna mignon, and swordfish steak at premium prices. Rockefeller Plaza, 19 W. 49th St. (246-9201). (E) AE, DC, MC, V.

Stage Delicatessen—A landmark deli that serves gi-

gantic sandwiches, every one of which is worth returning for. 834 Seventh Ave., bet. 53rd and 54th Sts. (245-7850). (I) AE, MC, V.

'21' Club—The new, old, younger '21' has lost its hauteur at the door but not its toys in the artfully restored saloon. Club classics alongside contemporary whimsy at prices that stagger, but from 10:30, supper is a bargain. 21 W. 52nd St. (582-7200). (E) AE, CB, DC, MC, V.

Victor's Cafe 52—Until the inevitable fall, this is as close to Cuba as you can get—at least in this neighborhood. 236 W. 52nd St. (586-7714). (M) AE, CB, DC, MC, TM, V.

57th-60th Streets

Contrapunto—Join the queue in this good-looking, second-story pastaria for slightly Americanized Italian classics. 200 E. 60th St. (751-8616). (M) AE, CB, DC, DS, MC, V.

Dawat—The Indian actress and cooking authority Madhur Jaffrey is a consultant here. You can't miss with tandoori—cooked before your eyes in the big ovens in the back—or any of the more unusual regional specials. 210 E. 58th St. (355-7555). (M) AE, CB, DC, MC, TM, V.

Fantino—Where else but in New York can you be served your Northern Italian fare on china by Gianni Versace? Serving in a luxurious dining room, Fantino delivers as an Italian restaurant should. Try the tuna or the lamb. 112 Central Park So., in the Ritz-Carlton Hotel (664-7700). (E) AE, CB, DC, MC, V.

Fifty Seven Fifty Seven—The county's entertainment-industry glitterati make themselves right at home at I. M. Pei's monumental dining room. Susan Weaver is one of the only working chefs to combine contemporary presentation and technique with classic Provençal on one plate. The weekend bar scene puts the concept-hotel bar scene to shame. 57 E. 57th St. (758-5700). (E) AE, CB, DC, MC, V.

Gauguin—White-hot scene. Tahitian theme park: living palm trees, recorded birdsong, and the artist's murals. Tropical Asian cuisine and casks of cleverly named knockout drops. The Plaza Hotel, Fifth Ave. at Central Park West (319-0404). (E) AE, CB, DC, MC, TM, V.

Le Bar Bat—They crowd five deep at the bar, stalking one another; young melting-pot faces with briefcases and the curious come to eat. 311 W. 57th St. (307-7228). (M) AE, CB, DC, DS, MC, V.

Le Taxi—Chef Frederic Feufeu has made a bistro authentic enough to be mistaken for the real thing. 37 E. 60th St. (832-5500). (M) AE, CB, DC, DS, MC, V.

Le Train Bleu—A port in the retail storm. A French railroad dining car of old, with a view of the 59th Street Bridge. Bloomingdale's, sixth floor, 1000 Third Ave., at 59th St. (705-2100). (M) AE, DC, MC, V.

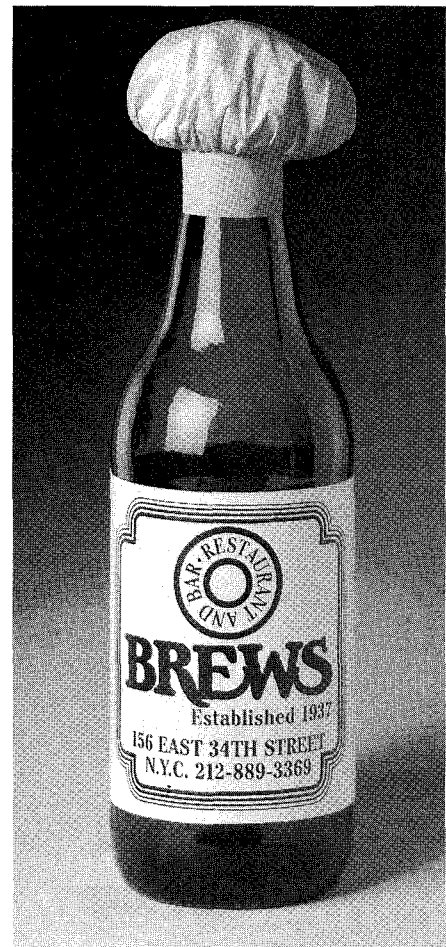
Le Veau d'or—A proud tradition in the neighborhood, this bistro-style eatery hasn't changed in years, and almost everyone agrees that that's just fine. 129 E. 60th St. (838-8133). (M) AE, DS, MC, V.

Les Célébrités—Plush and old-fashioned, this imposing dining room in the Essex House on Central Park South also happens to have a very fine kitchen. Dinner only. 160 Central Park So. (484-5113). (E) AE, CB, DC, DS, MC, V.

The Manhattan Ocean Club—Savor your seafood in an elegant dining room decorated with Picasso ceramics and Brazilian-red-cherry floors. 57 W. 58th St. (371-7777). (E) AE, CB, DC, DS, MC, V.

March—This small townhouse feels homey and romantic. Try confit and grilled duck touched with sweet and savory chutneys or Atlantic salmon with Middle Eastern spices and aioli. 405 E. 58th St. (754-6272). (E) AE, CB, DC, MC, V.

Pamir on 58th Street—Upscale Afghan food (that's delicate blends of saffron, cardamom, raisins, and pistachios) in—surprise!—a tentlike setting. 1065 First Ave.,



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Happening That's Not Kosher

It's remarkable how many restaurants offering a Seder dinner are eschewing the formality of making it kosher, including all of those listed below. Even Sammy's Roumanian is calling its Seder prix fixe "Jewish style."



Arcimboldo 220 E. 46th St.	\$40	Roman
Cafe Metairie 1442 Third Ave.	\$29.95	Nontraditional
Campagna 24 E. 21st St.	\$65	Roman
Capsouto Frères 451 Washington St.	\$75	Turkish
Iridium 44 W. 63rd St.	\$59.95	Nontraditional, with jazz show
Sammy's Roumanian 157 Chrystie St.	\$59.95	Very traditional

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at 58th St. (644-9258). (M) AE, DC, MC, V.

Petrossian—Fast food for the very rich in an Art Deco setting with carved frosted glass, mink-trimmed banquettes, and period bronzes—lean flappers with leaner wolfhounds. 182 W. 58th St. (245-2214). (E) AE, CB, DC, MC, V.

Pierro's on the Park—Italian with a twist of art history. This parkside restaurant features Art Deco furnishings from the thirties: frosted glass, black lacquer, and original lighting. 150 Central Park So. (541-4090). (M) AE, MC, TM, V.

Rosa Mexicano—Did someone say "fresh-pomegranate margarita"? Yes, someone did. What's more, this spot prepares your guacamole tableside (a south-of-the-border hibachi?). Some of the tastier gourmet Mexican in the city. 1063 First Ave., at 58th St. (753-7407). (M) AE, CB, DC, MC, V.

The Russian Tea Room—Hollywood's commissary in Manhattan and a Carnegie Hall hangout, too. But does that make staff rudeness obligatory? Stick to the caviar and blinis with icy vodka. And come for tea. Cabaret upstairs. 150 W. 57th St. (265-0947). (E) AE, CB, DC, DS, MC, TM, V.

San Domenico—Toques off to owner Tony May, who may have done more for the cause of serious Italian cooking in New York than any other single restaurateur. His dining room is formal, and the food is wonderful. 240 Central Park So. (265-5959). (E) AE, CB, DC, MC, V.

Above 60th Street, East Side

Alexis—Provençal food delivered in a cozy dining room. Look up and you'll see what's written in the stars: The ceiling features a painting of the astrological signs. 140 E. 63rd St., in the Barbizon Hotel (838-5700). (M) AE, MC, V.

Arizona 206—Innovative southwestern perfectly executed by wunderkind chef David Walzog. Situated amid a cluster of movie theaters, within spitting distance of Bloomingdale's. Adobelike setting with fireplace and active sort-of-singles bar. Ideal spot for a drink or a feast. 206 E. 60th St. (838-0440). (M) AE, MC, V.

The Boat House Cafe—Rent a rowboat or ride the Venetian gondola before or after dining at this glorious oasis in Central Park. This is the kind of Italian food found only in America, some of it pretty good. There's a new menu for grazers at the waterside bar. Central Park nr. 72nd St. and Fifth Ave. (517-2233). (M) AE, MC, TM, V.

Cafe Chopin—Very casual spot, often warm and candlelit. Featuring Eastern European fare—lots of roasts, goulash, and stuffed cabbage. With live piano music. 339 E. 75th St. (628-7171). (M) AE, DC, DS, MC, TM, V.

Cafe Crocodile—A French Mediterranean bistro with dishes ranging from Provençal to Moroccan. An intimate, romantic restaurant in a townhouse crowded with flowers and oil paintings. Serious foodies from the neighborhood and the occasional gaggle of well-informed Euro-tourists. 354 E. 74th St. (249-6619). (M) AE.

Cafe Metairie—Country French in a rustic farmhouse setting. Blazing fireplace and all... mon cheri. And, sans blague, they have cooing doves. 1442 Third Ave., at 82nd St. (988-1800). (M) AE, MC, V.

Cafe Nosidam—Italian-American fare; a people watcher's paradise. 768 Madison Ave., bet. 65th and 66th Sts. (717-5633). (M) AE, MC, V.

Campagnola—Country-style Italian fare for the neighborhood—the whole neighborhood. 1382 First Ave., at 74th St. (861-1102). (M) AE, CB, DC, DS, MC, V.

Ci Vediamo—Almost like two restaurants in one, this Northern Italian has a modern downstairs that caters to a younger crowd and a cozy upstairs where the older crowd likes to linger. Good-size portions and reliable food make this an Upper East Side staple. 1431 Third Ave., at 81st St. (650-0850). (M) AE only.

Demarchelier—Feels French and tastes French; on this restaurant-parched turf, that's good enough to draw a crowd. 50 E. 86th St. (249-6300). (M) AE, MC, V.

Demi—This brownstone turned restaurant is one of the cozier spots along Madison Avenue. Candles and roses abound. And there's a fireplace for chilly winter eves and an outdoor terrace for balmy summer nights. 1316 Madison Ave., at 93rd St. (534-3475). (M) AE, MC, V.

Elaine's—Primarily a clubhouse for the city's notables

and wannabes. A table here is considered a badge of honor by some. While discussing the issues of the day, try American fare for very busy people. 1703 Second Ave., bet. 88th and 89th Sts. (534-8103). (M) AE, DS, MC, V.

Ferrie—Neighborhood hot spot. People-watching, but be prepared to get what you give at this bistro. 29 E. 65th St. (772-9000). (M) AE, DC, DS, MC, V.

Girasole—Regional Italian food. Elegant, medium-size space with private rooms upstairs. Wood floors with girasoles (sunflowers to you, bub) throughout. A neighborhood haunt for the subdued set. 151 E. 82nd St. (772-6690). (M) AE only.

Hi Life Restaurant & Lounge—A seamless fusion of a steakhouse and an ocean-liner lounge. The dining room's landscape is speckled with round booths so big and luxurious that they seem structural. This place has two gears: As the evening wears on, the young-moms-with-strollers eatery gives way to an East Side hot spot complete with a sushi bar. 1340 First Ave., at 72nd St. (249-3600). (M) AE, DC, MC, V.

Jolo—The grilled chicken with chick-pea frites is a great dish. But then, Jean-Georges Vongerichten doesn't make many mistakes in this elegant, jewel-like dining room situated on two floors of an East Sixties townhouse. Lunch upstairs, overlooking the street, is especially lovely. 160 E. 64th St. (223-5656). (E) AE, MC, V.

Le Bistro de Maxim's—It ain't Paris, but... This elegant French bistro features a menu that fuses French and Asian flavors. Nouvelle, with lovely murals on the walls. 680 Madison Ave., at 61st St. (980-6988). (M) AE, CB, DC, MC, V.

Le Cirque—In the heady eighties, haute fashion, finance, and cuisine collided here. Owner Sirio Maccione still orchestrates a lively scene, and chef Sylvain Portay still believes in the magic of foie gras and crème brûlée. 58 E. 65th St. (794-9292). (E) AE, CB, DC.

Lusardi's—Vintage Italian... good pastas and risottos make this spot a trusted local haunt. People keep coming back because it manages to be cozy and elegant. 1494 Second Ave., at 78th St. (249-2020). (M) AE, DC, MC, V.

Mad Hatter—A landmark American pub divided into enough spaces to suit almost any mood. 1485 Second Ave., bet. 77th and 78th Sts. (628-4917). (M) AE, MC, TM, V.

Mark's—Decked out like an English library, with plump, tasseled pillows to nest against. Fine East-West cooking and first-rate desserts. 25 E. 77th St., in the Mark Hotel (879-1864). (E) AE, CB, DC, MC, V.

Marti Turkish Restaurant—Kebabs 'R' Us, and the stuffed cabbage is good, too. A dining room that seats 200 people, complete with live music and wandering belly dancers. There is also a "special party room." 1269 First Ave., nr. 68th St. (737-5922). (I) AE, CB, DC, MC, V.

Mo's Caribbean—Pack your bags, sweetie; we're going to the islands... Close enough. This festive spot serves Caribbean fare such as jerk chicken and coconut shrimp—all in a dining room with real palm trees and reggae music. There's American food for your timid country cousin too. Leave with a suntan. 1454 Second Ave., at 76th St. (650-0561). (M) AE, DC, MC, V.

Moscow on the Hudson—Authentic Russian fare. After that, there's live entertainment with music, dancing, and a live gypsy show. 803 Second Ave., at 93rd St. (534-4866). (M) AE, DC, MC, V.

Mulholland Drive Cafe—A very single bar scene that breeds a room full of regulars who stay for Italian-accented American meals with a California feel. Yes, that was Patrick Swayze; but that figures, he owns the place. 1059 Third Ave., at 63rd St. (319-7740). (M) AE, DC, MC, V.

Park Avenue Cafe—A polished, countrified American café for business lunches and off-duty get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the haute neighbors rapt with signature dishes like rack of lamb and his swordfish chop. 100 E. 63rd St. (644-1900). (E) AE, DC, DS, MC, V.

The Polo—Clubby atmospherics, dark wood paneling, and contemporary American cuisine. Try the seafood special, whatever it is. Local haute-boutique owners conducting business and pleasure at lunch. Yes, that was Al Pacino ducking out the side door. 840 Madison Ave., at 69th St. (439-4835). (E)

Restaurants Hot Tuna

It's been a long time since the city's restaurants stopped thinking of tuna as something that comes in a can or as part of a sushi dish and began considering it a basic staple. So when the price of tuna went up more than 30 percent last month—forcing chefs to lay out as much as \$9 a pound for top-quality tuna—many restaurateurs considered simply not serving it. Some of them rejected that idea and raised prices instead.

"It's the fish that non-fish eaters will order. You almost have to have it on the menu if you want to be in the mainstream," says Spartina's Stephen Kalt, who recently raised the price of his tuna from \$17.50 to \$20: "If I have to pay more than \$7 a pound, I'm still losing money on every plate."

The sudden pricing crisis seems to have been a product as much of nature as of the marketplace. Early spring is always a bad time of year for catching tuna, particularly in the Northeast; this year's high winds—which break up tuna schools—have made fishing not only difficult but treacherous. Wholesalers also say that the strength of the yen has inflated tuna prices, because the Japanese are buying even more of the best tuna than usual.

Some cost-conscious restaurateurs have always shunned the fish, claiming its price is too variable to print. "I won't put it on the menu unless I get a good price, and then I run it as a special," says Jean Claude Iacovelli of the restaurant Jean Claude. "You can't grow it like chicken or beef. So you can't put it on the menu."

MANNY HOWARD

AE, CB, DC, MC, V

Post House—Clubby and comfortable, this handsome dining room specializes in good quality and big portions. The peppery Cajun-style steak is a favorite, especially with a side order of French fries or onion rings. There are dishes with decidedly less cholesterol—poached salmon, say, or lemon chicken—but this isn't a place to watch your waistline. Seriously, 28 E. 63rd St., in the Lowell Hotel (935-2888). (E) AE, CB, DC, DS, MC, V.

Sel & Poivre—Stanching the flow downtown for bistro fare. Regulars find what they are looking for in this elegant, muted space. 853 Lexington Ave., bet. 64th and 65th Sts. (517-5780). (M) AE, CB, DC, MC, V.

Sign of the Dove—Because the room is lush and romantic, this restaurant was sometimes overlooked in the pantheon of memorable New York institutions. Right now, chef Andrew D'Amico is among the city's best, turning out an eclectic cuisine that draws from influences all over the world. The prix fixe lunch is a good way to test D'Amico's talents. 1110 Third Ave., at 65th St. (861-8080). (M) AE, MC, V.

The Restaurant at the Stanhope—You're standing on the steps of the Metropolitan Museum, parched, exhausted, and in search of that perfect watering hole. The Stanhope is back, serving tasty American fare. 995 Fifth Ave., at 81st St. (288-5800). (M) AE, DC, DS, MC, V.

Tony Di Napoli's—Family-style means big, big, big. Be

prepared to loosen your belt buckle a notch or two after feasting on some serious Italian. Bring a family that likes to eat. 1606 Second Ave., at 83rd St. (861-8686). (M) AE, DS, MC, V.

Toraya—The purveyor to the Japanese imperial family for 450 years, this teahouse offers an enticing assortment of confections, green teas, and desserts. 17 E. 71st St. (861-1700). (I) AE, CB, DC, MC, V.

The Velvet Room—Late-night kitchen open until 4 A.M.; garden out back starts hopping on Wednesday and doesn't stop till Sunday. 209 E. 76th St. (628-6633). (M) AE, DC, MC, V.

Above 60th Street,
West Side

Bella Luna—Consistently good neighborhood Northern Italian. 584 Columbus Ave., nr. 88th St. (877-2267). (M) AE only.

Cafe des Artistes—A smartly run, wonderfully romantic bistro with frolicking nudes on the walls. Open and serving all the time. Stop in before or after a jaunt to Lincoln Center. 1 W. 67th St. (877-3500). (M-E) AE, CB, DC, MC, V.

Hi Life Bar & Grill—Big-city brasserie with retro feel. During the week, the mahogany French doors, an overstuffed banquette, and the oversize goldfish tanks provides a cozy refuge for the neighborhood. Fine food that ranges from steamed dumplings to strawberry sundaes. After dinner every weekend, a DJ tilts the place toward a party. 477 Amsterdam Ave., at 83rd St. (787-7199). (M) AE, DC, MC, V.

Hunan Park—A standard Chinese restaurant on the Upper West Side, but when you have the craving, get your fix here. Yes, that was Woody Allen. 235 Columbus Ave., nr. 71st St. (724-4411). Also **Hunan Park Two**, 721 Columbus Ave., at 95th St. (222-6511). (I) AE, CB, DC, MC, V.

Restaurant 222—Cozy and romantic, with the feel of a townhouse. Frank Valenza runs a tight ship at this neighborhood American dinner spot. 222 W. 79th St. (799-0400). (E) AE, DC, MC, V.

Royal Canadian Pancake House—Big, big, big. Are those chocolate chips in the corn bread? You bet. Over-size and proud of it. 2286 Broadway, at 82nd St. (873-6052). (I-M) MC, TM, V.

Sidewalkers—A smash-and-grab crab feast, but don't come alone. The mood in this place requires a friend or ten to share it with. 12 W. 72nd St. (799-6070). (M) AE, DC, DS, MC, TM, V.

Sylvia's—A staple of the neighborhood, with a tradition and ambience strong enough to draw loyal customers from uptown and downtown. Live entertainment that truly aids digestion. 328 Lenox Ave., bet. 126th and 127th Sts. (996-0660). (I) (\$)

Tavern on the Green—A must for your country cousin. This mazelike collection of dining rooms, each with a view of the park better than the previous one's, is worth cutting the hansom-cab ride short for. Central Park at 67th St. (873-3200). (E) AE, CB, DC, DS, MC, V.

Wells—A talked-about chicken-and-waffle combination. One way or another, this restaurant has been a neighborhood mainstay for nearly 60 years. 2247 Adam Clayton Powell Jr. Blvd., at 132nd St. (234-0700). (M) AE, MC, V.

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West 63rd Street Steakhouse—Mahogany tables and red-suede walls make this nice-ifed steakhouse less stultifying than its midtown brethren. Twenty-foot ceilings allow for spectacular views of Lincoln Center, and there's seafood and pasta for those who enjoy the company of a meat eater. Monday nights are cigar nights. 44 W. 63rd St. (246-6363). (M) AE, DC, MC, V

Brooklyn

Cucina—A labor of love. Northern Italian in an elegant and very well appointed room. Sensational antipasti. 256 Fifth Ave., nr. Garfield Pl. (718-230-071)

Gargiulo's—On its own block, with a fortress to fend off the encroaching pathos of Coney Island.

Great food and service passed down through the family. The 100-foot Styrofoam octopus is gone, a casualty of the recent renovation. When pressed, Louis Russo will tell you he cooked it. 2911 W. 15th St., nr. Surf Ave. (718-266-4891). (I) AE, DC, MC, V

Peter Luger's—Steak for one, steak for two, steak for four, and creamed spinach. Apply for your own house credit card or bring cash. 178 Broadway, at Bedford Ave. (718-387-7400). (E) (\$)

The River Cafe—It's always worth crossing the bridge to sit waterside, enchanted by the skyline and a celebration of contemporary American cooking that predates the throng. Outdoor seating in season. 1 Water St. (718-522-5200). (E) AE, CB, DC, MC, V

Two Tom's—Firehouse-kitchen ambience and a waiter who tells you what you want to eat. The double-rib pork chops are peerless, and the escarole is great, too, but refuse the mercilessly overcooked pasta when it's offered. Eat early during the week and call ahead on weekends. Regular private parties make getting a table frustrating, but it's always worth the trouble. 255 Third Ave., nr. Union St. (718-875-8689). (I) (\$)

Queens

Ralph's Italian Restaurant—Solid, hearty Italian food in a conventional restaurant setting. Dine under the chandeliers and try the osso buco, one of Ralph's specialties. 75-61 31st Ave., Jackson Heights (718-899-2555). (I) AE, DC, TM, V

Water's Edge—East River views, floor-to-ceiling windows; every table has a view of Manhattan. Quiet and elegant. Complimentary ferry leaves from Manhattan Tues.-

Sat. 6-11 P.M. 44th Drive at the East River. (718-482-0033). (E) AE, CB, DC, MC, V

Bronx

Cafe Sevilla—A cozy Spanish restaurant that people travel to from as far away as Yonkers. Pink plastic tablecloths detract from the serviceable chicken and rice and seafood gumbo. Try these accompanied by sweet and garlicky plantains. 1209 White Plains Rd., nr. Westchester Ave. (718-792-3367). (M) AE, MC, V

Harry's Jerk Center and Restaurant—An authentic island experience; not that polished resort ambience, the dirt-road-in-the-hills thing. 296 E. Gun Hill Rd., at Burke and Wilson Aves. (718-798-4966) (I) (\$)

Institutions Child of God

In the stained concrete outside a little restaurant in Cambridge, Massachusetts, rather raggedly written, are the words *bon appetit jc*. One is reminded of those periodic news stories about sightings of the Virgin Mary's face in, say, the top of a corn muffin—not least because of the initials, which are also those of that other messiah, Julia Child.

Actually, the restaurant used to be "a very good butcher," Child says, laughing, when reminded of the inscription. "He used to lend us great big pieces of meat to use on the show. I've been thinking of going over there with a big bucket of cement and pouring it over the whole thing." Oh, that infinitely imitable and unmistakable voice. It sounds like Cecilia Bartoli crossed with a bathtub drain.

Her new series, *In Julia's Kitchen With Master Chefs*, begins its run this month. A cookbook of the same name went on sale last week as well, and she's doing a ten-city promotional tour. Another series, on baking, is to be filmed in her home this summer. By the time taping starts, she will have turned 83.

She is not as vigorous as she once was. But when she kneads or



whips or folds, she is entirely sure-fingered. She nibbles from a bowl of grapes, chucking the twigs over her shoulder into the sink, five feet away. Not surprisingly, she has no patience with nutritional militants: "There are people who give up any kind of fat en-

tirely. That's very dangerous for one's health." Nor is she impressed with people who say, "Well, I work all day, and I come home and I can't cook": "I think a lot of people are couch potatoes—they come home and sit down with a drink and the television."

Among the chefs she's planning to deploy to bolster America's culinary resolve are Daniel Boulud (Daniel), Madhur Jaffrey (Dawat), Alfred Portale (Gotham Bar & Grill) and Jean-Georges Vongerichten (Vong): "If you're brought up on processed food and TV dinners, you haven't developed a taste of what really good food is. And I think once you know and have tasted good food, it will be very hard to go back."

CHRIS BONANOS

Early Content...Recent Leaf

Openings

Simultaneously sensuous and repulsive, **Peter Boynton's** humorous helium-and-foam-filled "balloon" sculptures, which are coated with junk food and liquor-filled glass forms, refer to both modernist design and chemically infused consumables (opens April 13 at Roger Meriens Gallery, 76 Greene Street).

Galleries

Solos

Madison Avenue and Vicinity

David Armstrong/Peter Cain—Large-scale silver-gelatin prints taken in Europe and America over the past two years./Paintings, graphite drawings, and cibachrome photographs that depict truncated and/or abbreviated views of cars. Through 4/25. Marks, 1018 Madison Ave. (861-9455).

Marcel Broodthaers—Works on paper by the influential conceptual Belgian artist who died in 1976; through 5/6. Werner, 21 E. 67th St. (988-1623).

Susan Crile—These panoramic canvases, executed in an intense palette of blacks and oranges, yellows and lavenders, continue "The Fires of War," a series begun four years ago and inspired by the artist's firsthand experience of the burning oil fields in Kuwait; through 4/22. Graham, 1014 Madison Ave. (535-5767).

Michael David—Minimal oil-and-wax paintings from which faint representational images emerge; through 4/27. Knoedler, 19 E. 70th St. (794-0550).

Larry Poons—The artist's new paintings are created by hurling buckets of paint onto thick, textured undersurfaces of gel and lightweight construction materials; through 4/29. Salander-O'Reilly, 20 E. 79th St. (879-6606).

Peter Paul Rubens—Paintings and oil sketches on religious and mythological themes and portraits by the Flemish master (1577-1640); through 5/19. Gagosian, 980 Madison Ave. (744-2313).

57th Street Area

Donald Baechler—Large-scale works on paper from 1984 to the present; through 5/20. Baron/Boisanté, 50 W. 57th St. (581-9191).

Dozier Bell—Landscape paintings and photo collages; through 4/29. Schmidt-Bingham, 41 E. 57th St. (888-1122).

Neil Blaine—Recent landscapes and still lifes painted in her characteristically Fauve-bright palette, through 5/6, at Fischbach, 24 W. 57th St. (759-2345), and a selection of her works from the past 40 years from the collection of Arthur W. Cohen, through 5/6, at De Nagy, 41 W. 57th St. (421-3780).

Stephen Conroy/Larry Rivers—New figurative paintings that depict a male figure standing alone before a pared-down landscape or a bright window./New paintings and sculpture based on Matisse's *La Danse*. Through 4/29. Marlborough, 40 W. 57th St. (541-4900).

Sidney Goodman—Recent figurative works on paper; through 4/29. Dintenfuss, 50 W. 57th St. (581-2268).

Duane Hanson—Seven new hyper-realist sculptures of figures, including the "Flea Market Lady," the "Policeman," the "Florida Couple," and the "Photogra-

Ground Rules:

Galleries are generally open Tues. through Sat., from between 10 and 11 to between 5 and 6.

Installation Giant Steps



Allan McCollum puts an aesthetic spin on physical anthropology with his painted casts of baby- and adult-dinosaur footprints. The imprints were found in the coal mines of central Utah. At John Weber.

pher"; through 5/10. Del Re, 41 E. 57th St. (57th St.

Al Held/Dorothea Rockburne—In Held's recent paintings, the spatial concepts of his previous works have been merged into centrally organized, hangarlike spaces; through 4/22./Recent monographs and related small paintings based on the chaos theory; through 4/29. Emmerich, 41 E. 57th St. (752-0124).

Louis Monza—Allegorical paintings and terra-cotta sculptures by a self-taught artist (1897-1984); through 5/13. Ross, 50 W. 57th St. (307-0400).

Joan Nelson/Adam Fuss—Romantic landscape paintings that emphasize the natural decorative motifs in trees and plants./Recent color photographs of broken fragments of stained-glass church windows. Through 4/29. Miller, 41 E. 57th St. (980-5454).

Bruce Robbins—Abstract oil and encaustic paintings that are distillations of universal themes from western culture; through 5/13. Yoshii, 20 W. 57th St. (265-8876).

Jon Schueler—Paintings of abstracted landscapes from the fifties through the eighties by this artist who died in 1992; through 4/29. ACA, 41 E. 57th St. (644-8300).

George Segal—Installation pieces that integrate the plaster figure with life-size and oversize photographs of the urban landscape; through 4/29. Janis, 110 W. 57th St. (586-0110).

Susan Sharp—Recent abstract paintings based on landscape; through 4/28. Kohn, Pederson, Fox, 111 W. 57th St. (977-6500).

James Valerio—The artist's most recent painting, *Bride*,

in which the subject stands facing a viewer in a mysterious room with two shadowy figures conversing in the background, is characteristic of these new figurative works; through 4/29. Frumkin/Adams, 50 W. 57th St. (757-6655).

SoHo and TriBeCa

Carl Andre—New sculpture; through 4/29. Cooper, 155 Wooster St. (674-0766).

Matthew Barney—The artist's latest video, *Cremaster*, is set on the Isle of Man. As usual, the artist is the central figure, this time implicated in a tripartite narrative in which a conflict between desire and restraint leads him on a mythic journey; through 5/6. Gladstone, 99 Greene St. (431-3334).

John Beerman/Elena Sisto—New paintings of imaginary landscapes./Recent works on paper. Through 4/29. Beitzel, 102 Prince St. (219-2863).

Alighiero e Boetti—Ten embroideries with Italian and Sufi poetry, the artist's last embroidered map of the world from 1989, and a bronze fountain that is a self-portrait of the artist dressed in a suit; through 4/29. Sperone Westwater, 121 Greene St. (431-3685).

Roger Brown/Ted Degener—Recent narrative paintings by the Chicago Imagist./Photographs of roadside attractions, eccentric architecture, festivals and other America idiosyncrasies taken during his travels in the United States. Through 5/6. Kind, 136 Greene St. (925-1200).

Laurie Campbell—Abstract paintings that represent the artist's exploration of order and chaos; through 5/13. Engelhorn, 470 Broome St. (966-6882).

Raoul De Keyser—Abstract paintings that are based on images from everyday life, such as a chalk line on a football field, scraps of a torn-up drawing, or the memory of a tree's structure; through 4/29. Alexander, 59 Wooster St. (925-4338).

Stan Douglas—Two early 16-mm. film-loop installations and a group of recent color photographs related to the artist's new film, *Sandman*, which is currently on view in the Whitney's 1995 Biennial; through 4/29. Zwirner, 43 Greene St. (966-9074).

Audrey Flack—A twenty-year survey of her photorealistic paintings as well as her most recent sculptures of mythological deities; through 4/29. Meisel, 141 Prince St. (677-1340).

José Antonio Hernandez-Diez—A multi-media video installation titled *La Hermandad*, by a young Venezuelan artist; through 4/29. Gering, 476 Broome St. (226-8195).

Samm Kuncie—The artist has suspended vertical felt sacks from the ceiling that are stuffed with sterile growing medium and grass seed; the grass is nourished by a nutrient solution circulated through a pump system, and gro-lights encircling the gallery allow for photosynthesis; through 4/29. Gibson, 568 Broadway (925-1192).

Willi Kopf—A floor sculpture that comprises 1,260 individual terra-cotta parts; through 4/29. Stark, 560 Broadway (925-4484).

June Leaf—Candid and poetic, these paintings, drawings, and sculptures draw on the ongoing relationship the artist has with her immediate surroundings: the barren landscape of Nova Scotia in contrast with hard realities of day-to-day life in New York City; through 4/22. Thorp, 103 Prince St. (431-6880).

Barry Le Va—Drawings that explore a connection to the classical forms of Japanese lacquerware, and examples of lacquerware by six Japanese artists; through 4/29. Nolan/Eckman, 560 Broadway (925-6190).

Mary Lucier—A video installation titled "Last Rites (Positano)," based on interviews with the artist's mother and those who knew her; through 4/22. Lennon, Weinberg, 580 Broadway (941-0012).

Fabian Marcaccio—An installation of paintings titled "Paint Zone," in which paintings act both as separate works and as a collective wall installation; through 4/22. Bravin Post Lee, 80 Mercer St. (966-2676).

Allan McCollum/Sol Lewitt—Colored hydrocal casts of dinosaur footprints found in the coal mines of central Utah./Working drawings. Through 4/22. Weber, 142 Greene St. (966-6115).

Melissa Miller—A survey of paintings from 1986 to the present in which animals are symbols for humans in classical narratives of good and evil, hope and despair, and life and death; through 4/22. Solomon, 172 Mercer St. (941-5777).

Frank Moore—Paintings that depict a surreal, or more intensely experienced, version of a place or scene; through 4/22. Sperone Westwater, 142 Greene St. (431-3685).

Blinky Palermo—A retrospective of editioned graphic works by this German artist (1943-1977), who saw abstraction as an inquiry into the philosophy of phenomenology; through 5/6. Alexander, 476 Broome St. (925-2070).

Mel Pekarsky—Drawings of

the desert executed over the past three decades; through 5/26. Einstein, 591 Broadway (226-1414).

Jaune Quick-to-See Smith—Paintings that use iconographic imagery and clippings from magazines and newspapers to comment on contemporary Native American life; through 5/3. Steinbaum Krauss, 132 Greene St. (431-4224).

Ed Ruscha—Recent monochromatic paintings from his "Anamorphic" series; through 4/22. Castelli, 420 W. Broadway (431-5160).

Jessica Stockholder—Mixed-media sculpture; through 4/29. Gorney, 100 Greene St. (966-4480).

Philip Tsiaris—Works on paper that continue the artist's interest in the vessel form; through 4/29. Miller, 59 Grand (226-0166).

Robert Whitman—The artist's first show with the gallery since 1967 consists of a site-specific installation titled "Backtrack"—an environment in a constant state of flux, in which liquid drips, falls, and spouts; through 5/6. Pace Wildenstein, 142 Greene St. (421-3292).

Philemona Williamson—Paintings that depict African-American women as protagonists in engaging and sometimes disturbing scenarios; through 5/2. Kelly, 591 Broadway (226-1660).

Other

Charles Hipsher/Wesley Kimler—Gestural abstract paintings by both; through 5/7. Lannon, 530 W. 22nd St. (255-7115).

Bruno Pasquier-Desvignes—The artist uses cardboard, wheels, chains, lawn-mower blades, mattress springs, and other found objects to create his whimsical constructions; through 4/22. Grand Central Terminal, Main Waiting Room, 42nd St. between Lexington and Park (878-7262).

Group Shows

Madison Avenue
and Vicinity

C & M—45 E. 78th St. (861-0020). Paintings from the fifties and sixties by Johns, Kline, Pollock, Rauschen-

berg, Rothko, Still, others; through 5/13.

Sculpture Center—167 E. 69th St. (879-3500). "Looky Loo," with sculptures that explore excessive curiosity by Bovasso, Dikeou, Finch, Harrison, Horowitz, Knight, LeKay; through 4/30.

Ubu—16 E. 78th St. (794-4444). A retrospective view of the groundbreaking Surrealist exhibition *Exposition Internationale du Surréalisme*, with works by Breton, Duchamp, Cornell, Ernst, Magritte, Oppenheim, Seligmann, Tanguy, others; through 5/13.

Wildenstein—19 E. 64th St. (879-0500). Mon.-Fri. 10-5. Nineteenth- and twentieth-century works on paper by Angrand, Daumier, Delacroix, Manet, Martin, Wyeth, others; through 4/30.

57th Street Area

Equitable—787 Seventh Ave. (554-4818). An exhibition that originated at Wellesley College, "Modern Hieroglyphs: Gestural Drawing and the European Vanguard," includes drawings by Kirchner, Klimt, Léger, Pechstein, Rodin, Schiele, others; through 5/6.

French—24 W. 57th St. (247-2457). "Mass Appeal: Art from Beantown and Beyond," with paintings by Anderson, Dowd, Gilroy, Groff, Stitt, Zachor, others; through 4/29.

St. Etienne—24 W. 57th St. (245-6734). "On the Brink 1900-2000: The Turning of Two Centuries," with works by Azaceta, Beckmann, Coriath, Ensor, Finster, Fischl, Mann, Panter, Schiele, Sherman, others; through 5/26.

SoHo and TriBeCa

Arstark—568 Broadway (431-7334). Works in various media that explore an obsession with self; by Barney, Belcher, Close, Harris, Hashey, Mann, Mellyn, Wray, others; through 5/6.

Auchincloss—558 Broadway (966-7753). "Mediated Images," with works by Barr, Campus, Nauman, Rovner; through 5/6.

Art in General—79 Walker St. (219-0473). "Split Level," with works by Bieber, Giovino, Halle, Lins, Pervin, others; through 4/29.

Cristinrose—395 W. Broadway (431-1862). An exhibi-

Photography Ms. Content



tion Cunningham made studies, but I don't think any of them had Content's purity of intent," says Jill Quasha, author of *Marjorie Content Photographs* (Norton; \$29.95; 1994). "Marjorie worked without an aesthetic program."

Content's tendency to overlook her art in favor of her life resulted in a limited output. Though she continued to take photographs in her later years, she produced her most delicate images between 1925 and 1940. Even so, Quasha contends that Content's importance as a photographer can be assessed in those 100 prints—on such disparate subjects as Washington Square, anthuriums, her daughter, and her friend Georgia O'Keeffe's Ghost Ranch—47 of which are currently on view at Washburn Gallery. "What's unusual about her gaze is its steadfastness," says Quasha. "She concentrated and contemplated in a way that allowed her to see the poetry in appearances."

EDITH NEWHALL

tion of abstract paintings by Chow, Haynes, Hudson, Olivas, Solomon, curated by Pat Steir; through 4/22.

OK Harris—383 W. Broadway (431-3600). Works by Butcher, Deikman, Kontaxis, Koscianski, Wohl; through 4/29.

Perlow—560 Broadway (941-1220). "Action and Edge: 1950s-60s," with abstract paintings by J. Ernst, Ferren, Greene, Held, Mitchell, Pace, Resnick, Vicente; through 5/3.

Roeder—545 Broadway (925-6098). Paintings by Julia Jacquette, drawings by Yvonne Puffer, and sculpture by Joseph Rhone; through 4/29.

Swiss Institute—495 Broadway (925-2035). Works by 30 artists who have used chocolate as their medium, including Antoni, Beuys, Chadwick, Roth, Wilke, others; through 5/20.

Other

Bard Graduate Center for Studies in the Decorative Arts—18 W. 86th St. (501-3000). Tues., Wed. Fri., Sat., Sun. 11-5, Thurs. 11-8:30; \$2, \$1 seniors "Arthur J. Stone: Master Silversmith"; "English Silver: Masterpieces by Omar Ramsden From the Campbell Collection"; through 5/14.

Deutsches Haus—Columbia University, 420 W. 116th St. (280-3964), Mon.-Fri. 1-6. An exhibit of collaborative works between artists and writers, among them Norman Blum and Frank O'Hara, Cheryl Donegan and Kenneth Goldsmith, Edouard Prulhiere and Raphael Rubinstein, and Archie Rand and John Yau; through 4/28.

Heam—530 W. 22nd St. (727-7366). A survey of works by artists who have exhibited at this gallery over the past twelve years, among them Bacher, Faust, Heilmann, Pierson, Taaffe, Trockel; through 5/7.

P.S. 122—150 First Ave. (228-4249). Paintings, sculpture, and mixed-media works by the first ten artists to request free slide documentation through the Archive Project's recently started services for artists with HIV/AIDS; through 4/23.

Photography

Marjorie Content—Portraits and photographs of Washington Square, nudes, Western landscapes, and still lifes by this photographer (1895-1984) who was a friend, confidante, and muse to Alfred Steiglitz, Georgia O'Keeffe, and Jean Toomer; through 4/29. Washburn, 20 W. 57th St. (367-6780).

Lynn Davis—A twenty-year survey of photographs, including images of icebergs, nudes, landscapes, and ancient architectural monuments; through 5/13. Houk Friedman, 851 Madison Ave. (628-5300).

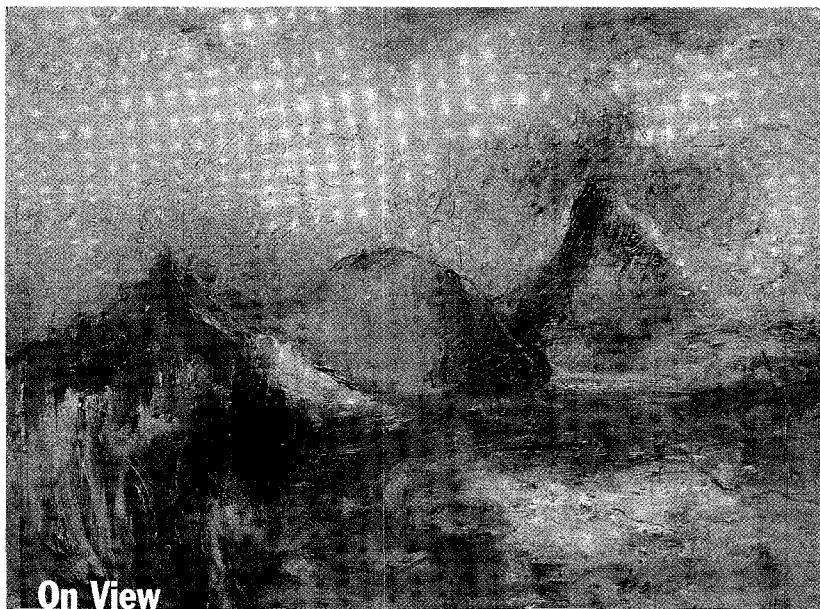
Mario De Biasi—The Italian photographer, who took up the medium in 1944 using abandoned materials discovered during his imprisonment in a Nuremberg work camp, took these street portraits in New York City and Italy from 1947 through 1960; through 5/20. Schickler, 52 E. 76th St. (737-6647).

David Hamilton—Dreamlike photographs of nudes, flowers, and landscapes from the past 25 years; through 4/29. Magidson, 1070 Madison Ave. (288-0666).

I.C.P.—1130 Fifth Ave. (860-1777); Tues. 11-8, Wed.-Sun. 11-6; \$4, \$2.50 students and seniors. "Dorothea Lange: American Photographs"; "The East Side Story: L.A. Gangs, Photographs by Joseph Rodriguez"; through 4/30.

I.C.P. Midtown—1133 Ave. of the Americas (860-1783); Tues. 11-8, Wed.-Sun. 11-6; \$4, \$2.50 students and seniors. "Workers, An Archeology of the Industrial Age—Photographs by Sebastião Salgado"; through 5/26.

Staley-Wise—560 Broadway (966-6223). Color fashion photographs from the sixties to the present, by



On View

In New Leaves Dressed

June Leaf's visionary landscape paintings (above) and whimsical Giacometti-like sculptures draw on the contrasts between her life in Nova Scotia and New York City. At Edward Thorp Gallery.

Bourdin, Kane, Moon, Sokolsky, Turbeville, others; through 4/29.

Doug and Mike Starn—The artists' latest collaborative work, *HelioLibri*, consists of transparent illustrated books presented in illuminated vitrines, created from page-by-page photographs of books exploring the sun as physical and spiritual force; through 4/29. Pace/MacGill, 32 E. 57th St. (759-7999).

Ted Victoria—The artist has constructed a freestanding house in the gallery; each of its three rooms contains an installation piece composed of photographic projections of furniture, objects, and windows with views beyond; through 5/1. Baum, 588 Broadway (219-9877).

Brett Weston—Black-and-white portraits of his father, Edward Weston, as well as prints from the portfolios *Alaska* and *Oregon*; through 5/13. Witkin, 415 W. Broadway (925-5510).

Museums

American Craft Museum—"Inside/Outside: Ceramic Works and Drawings by William Daley." Through 6/25. . . . "Jewelry From the Permanent Collection." Through 6/25. . . . "Fiber: Five Decades From the Permanent Collection." Through 6/25. 40 W. 53rd St. (956-3535); Tues. 10-8, Wed.-Sun. 10-5; \$5, \$3 students and seniors.

American Museum of Natural History—"Images of Power: Balinese Paintings." Through 5/3. Central Park West at 79th St. (769-5100); Sun.-Thurs. 10-5:45, Fri. and Sat. 10-8:45; \$6 suggested contribution, \$4 students and seniors, \$3 children.

Asia Society—"Monkey." Works that depict monkeys, ranging from Indian temple sculptures to Japanese netsuke. Through 9/10. . . . "New Finds, Old Treasures: Early Chinese Ceramics From the Meiyintang Collection." Through 6/18. 725 Park Ave. (517-ASIA); Tues., Wed., Fri., Sat. 11-6, Thurs. 11-8, Sun. 12-5; \$3, \$1 students and seniors.

Bronx Museum of the Arts—"Division of Labor: Women's Work in Contemporary Art." Through 6/11. . . . "The Path to Memory: An Installation by Gladys Triana." Through 6/11. 1040 Grand Concourse, Bronx (718-681-6000); Wed.-Fri. 10-5, Sat. and Sun. 1-6; \$3, \$2.

Brooklyn Museum—"Dale Chihuly: Grand Lobby Installation." Through 9/10. . . . "Leon Polk Smith: Selected Works 1943-1992." Through 5/14. 200 Eastern Pkwy., Brooklyn (718-638-5000); Wed.-Sun. 10-5; \$4 donation, \$2 students, \$1.50 seniors.

Cooper-Hewitt, National Design Museum—"Kitsch to Corbusier: Wallpaper From the 1950s." Through 8/27. . . . "Body Language: Jewelry and Accessories From the National Design Museum." Through

9/3. . . . "Elaine Lustig Cohen: A Modern Graphic Designer." Through 5/23. . . . "The Structure of Style: Dutch Modernism and the Applied Arts, 1880-1930." Through 8/20. 2 E. 91st St. (860-6868); Tues. 10-9, Wed.-Sat. 10-5, Sun. noon-5; \$3, \$1.50 seniors and students; free Tues. after 5.

Dia Center for the Arts—"Andy Warhol, The Last Supper Paintings." Through 6/18. . . . "Alighiero Boetti and Frédéric Bruly Bouabré, Worlds Envisioned." Through 6/18. 548 W. 22nd St. (431-9232); Thurs.-Sun. noon-6; \$3 suggested contribution.

Frick Collection—"Romantics, Neoclassicists, Realists: European Drawings From the Stanford University Museum of Art." Through 5/14. 1 E. 70th St. (288-0700); Tues.-Sat. 10-6, Sun. 1-6; \$5, \$3 students and seniors; children under 10 not admitted.

Guggenheim Museum—"Ross Bleckner." Through 5/14. . . . "Felix Gonzalez-Torres." Through 5/10. 1071 Fifth Ave., at 88th St. (423-3500); Sun.-Wed. 10-6, Fri. and Sat.

10-8 (Fri. 6-8, pay what you wish), closed Thurs.; \$7, \$4 students and seniors.

Guggenheim Museum SoHo—"Antoni Tàpies." The first large-scale exhibition of the Spanish artist's paintings to appear in the United States since 1977, with works dating from 1946 through 1991. Through 4/23. 575 Broadway (423-3500); Sun. and Wed.-Fri. 11-6, Sat. 11-8; \$5, \$3 students and seniors.

Jewish Museum—"Camille Pissarro: Impressionist Innovator." A retrospective tracing his artistic career from his early works made on the Caribbean island of St. Thomas through the last years of his life. Through 7/16. 1109 Fifth Ave. (423-3200); Sun., Mon., Wed., Thurs. 11-5:45, Tues. 11-8; \$6, \$4 students and seniors.

Metropolitan Museum of Art—"Nadar." The first comprehensive exhibit of the work of the French photographer Felix Tournachon, known as Nadar. 4/14-7/9. . . . "An Ancient Egyptian Bestiary: Animals in Egyptian Art." 4/12-10/15. . . . "R. B. Kitaj: A Retrospective." Through 5/14. . . . "I Tell My Heart: The Art of Horace Pippin." An exhibition of paintings by the black folk artist (1886-1946) that was organized by the Pennsylvania Academy of the Fine Arts. Through 4/30. . . . "Paul Cadmus: The Seven Deadly Sins and Selections from the Collection." Through 7/4. . . . "Masterplan for the Greek and Roman Galleries." Through 8/6. . . . "The Architecture of the Metropolitan Museum of Art, 1870-1995." Through 9/3. . . . "Bloom: Fashion's Spring Garden." Through 8/20. . . . "Princely Patrons: Three Royal Persian Manuscripts." Through 6/4. . . . "Ancient Peruvian Mantles, The Early Works." Through 4/14. . . . "American Still Life: 1915-1950." Works from the museum's own collections of American art. Through 4/30. . . . "Lucie Rie/Hans Coper." Through 5/21. . . . "The Kilenge of New Britain: Photographs by Philip Dark, 1964-1970." Through 7/28. 1000 Fifth Ave., at 82nd St. (879-5500); Tues.-Thurs. and Sun. 9:30-5:15, Fri. and Sat. 9:30-9; \$7 contribution, \$3.50 children and seniors. The Cloisters, Fort Tryon Park (923-3700); Tues.-Sun. 9:30-5:15 (closes at 4:45 between October and March).

Pierpont Morgan Library—"Animals as Symbol in Medieval Illuminated Manuscripts." Through 8/27. . . . "In Praise of Aldus Manutius: A Quincentenary Exhibition." Through 5/7. . . . "The Painted Page: Italian Renaissance Book Illumination, 1450-1550." Through 5/7. 29 E. 36th St. (685-0008); Tues.-Fri. 10:30-5, Sat. 10:30-6, Sun. noon-6; \$5 suggested donation, \$3 students and seniors.

Museum of African Art—"Animals in African Art: From the Familiar to the Marvelous." Through 12/31. 593 Broadway (966-1313); Tues.-Fri. 10:30-5:30, Sat. and Sun. 12-6. \$4, \$2 children, students, and seniors.

Museum of American Folk Art—"Victorian Vernacular:

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—Ruth Reichl, New York Times...★★, 2/3/95

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The American Show Quilt." Through 9/10, 2 Lincoln Square (595-9533); Tue.-Sun. 11:30-7:30; free.

Museo del Barrio—"Reaffirming Spirituality." Works by 34 Latino artists paired with works they selected from the museum's permanent collection. Through 8/13, 1230 Fifth Ave. (831-7272); Wed.-Sun. 11-5; \$4, \$2 seniors and students.

Museum of Modern Art—"Bruce Nauman." Through 5/23. . . "Kandinsky: Compositions." The Russian artist's monumental "Composition" paintings and related works on paper executed between 1910 and 1939. Through 4/25. . . "Max Beckmann Prints." Through 5/9. . . "American Sculptors on Paper: A Selection From the 1960s." Through 6/13. . . "Semblances." Prints depicting portraits and various other representations of human subjects, by Tony Bevan, Chuck Close, Martin Kippenberger, and others. Through 5/9. . . "Typography and the Poster." Through 6/4. . . "Projects: Tom Friedman." Through 5/18. . . "Helen Chadwick: Bad Blooms." 4/13-7/11, 11 W. 53rd St. (708-9480); Sat.-Tues. 11-6, Thurs. and Fri. noon-8:30, closed Wed. \$8; \$5 students and seniors; Thurs. and Fri., 5:30-8:30, pay what you wish.

Museum of the City of New York—"All the Frills Upon It: New York Bonnets on Parade." Through 5/14. . . "Curating New York: The Legacy of Grace M. Mayer." Through 9/8. . . "A Century Apart: Images of Struggle & Spirit, Jacob Riis and Five Contemporary Photographers." Through 9/3. . . "Ladies' Mile: Emporia and Entertainments." Through 10/22, 1125 Fifth Ave., at 103rd St. (534-1672); Wed.-Sat. 10-5, Sun. 1-5; \$5, \$3 students and seniors.

National Academy of Design—"Nature Observed, Nature Interpreted: 19th-Century American Landscape Drawings and Watercolors from The National Academy of Design and Cooper-Hewitt, National Design Museum, Smithsonian Institution." Through 6/13, 1083 Fifth Ave. (369-4880); Wed.-Sun. 12-5 (free on Fri. from 5 to 8); \$3.50, \$2 students, seniors, and children.

New York Public Library—"La Fontaine." An exhibit of the French poet's books of fables, comedies, librettos for operas, and other works. Through 4/15. . . "Lawrence Weiner: Books and Other Printed Matter." Through 4/8. . . "e e cummings @100: An Anniversary Exhibition." Through 5/20, Central Research Building, Fifth Ave. and 42nd St. (869-8089); Tues. and Wed. 11-6, Mon. and Thurs.-Sat. 10-6; free.

Isamu Noguchi Museum—An exhibit of rarely seen works by the sculptor celebrates the tenth anniversary of the museum, joining the sculptures, models for public projects and gardens, elements of dance sets designed for Martha Graham, and Akari lanterns on display in this converted factory building that was Noguchi's studio, 32-37 Vernon Blvd., Long Island City (718-204-7088); Wed., Sat., Sun. 11-6; \$4, \$2 seniors and students.

Whitney Museum—"1995 Biennial Exhibition." Through 6/25, 945, Madison Ave., at 75th St. (570-3676); Wed. and Fri.-Sun. 11-6, Thurs. 1-8; \$7, \$5 students and seniors (\$3.50 Thurs. 6-8).

Whitney Museum at Philip Morris—120 Park Ave., at 42nd St. (878-2550); Mon.-Fri. 11-6, Thurs. to 7:30; free.

Auctions

Christie's—502 Park Ave., at 59th St. (546-1000). 4/12 at 10: "Fine Jewels Without Reserve." On view from 4/7. 4/12 at 2 and 4/13 at 10 and 2: "Magnificent Jewels." On view from 4/7. 4/12 at 6: "Objects Relating to Contemporary and Historical Design, to Benefit Cooper-Hewitt, National Design Museum." Tickets are \$125 for Cooper-Hewitt members and \$150 for non-members and can be purchased in advance (call 860-6163) or at the door.

Christie's East—219 E. 67th St. (606-0400). 4/13 at 2: "Silver." On view from 4/8.

Doyle—175 E. 87th St. (427-2730). 4/12 at 10: "Culture, Antique Clothing, Textiles, Accessories & Costume Jewelry." On view from 4/8.

Sotheby's—York Ave. at 72nd St. (606-7000). 4/12 at 10:15 and 2: "Silver." On view from 4/8. 4/12 at 10:15 and 2 and 4/13 at 10:15: "Arcade Jewelry." On view from 4/8. 4/13 at 10:15 and 2: "Rugs."

Swann—104 E. 25th St. (254-4710). 4/13 at 10:30: "Science & Technology." On view from 4/8.

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SHARING IS CARING

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With My Trousers Rolled...Charles James

John Leonard's TV Notes

Hank Aaron: Chasing the Dream (4/12 and other dates; 8:05 to 10:05 P.M.; TBS) listens mostly to the home-run champ, but talks as well to Sandy Koufax, Willie Mays, Eddie Mathews, Reggie Jackson, and Barry Bonds, while looking at splendid snippets of the Braves in the bygone years before Scab Ball. Yes, he talks about racism. No, it hasn't disappeared. But Aaron, who was always more than a commercial for jet-propelled sneakers, perseveres.

Original Sins (4/12; 9 to 11 P.M.; CBS) turns over a late-night radio talk show in Boston to a mysteriously gray-haired and guilt-ridden Mark Harmon, who encourages creepy listeners to confess their sins, after which his tough-as-dirt producer, Julianne Phillips, and a sexually abused damsel in distress, Sarah Trigger, both try to tumble him into bed, while an all-knowing killer stalks them all. Until it gets clumsy toward the end, an odd and absorbing combination of arty ambition (a clock, a cross, a wineglass, invested with symbolic glow) and Catholic porn (stained-glass fantasies, choir-loft menage).

The Android Affair (4/12 and other dates; 9 to 11 P.M.; USA), based on a story by Isaac Asimov that gives a whole new meaning to "computer date," works too hard at its "weak heart" metaphor, but the intermittently charming Griffin Dunne, as an android who wants more out of life than a jolt and a lube job, and the always engaging Harley Jane Kozak, as the workaholic research scientist who gives it to him, keep us interested during their whimsical run to interface, until we learn the dreadful truth about Ossie Davis.

Rumpole of the Bailey (Mystery!, Thursdays, 4/13 through May 18; 9 to 10 P.M.; Channel 13) returns for its last batch of British courtroom rodomontades—last because, while John Mortimer could go on writing *Rumpole* scripts forever, Leo McKern will no longer be available to play the part. Meanwhile: devil worship, police corruption, reform school, violins, and "premature adjudication."

Joseph (4/16 and 4/17; 8 to 10 P.M.; TNT) is so far and by far the best in the TNT Bible-story series, with Paul Mercurio as the pious and put-upon Semite who exchanges his technicolored safari jacket, first for the thongs and chains of a dutiful slave, then for high Egyptian wig and raiment; Martin Landau as his father, the Patriarch, a tantrum-prone Jacob; Ben Kingsley, quite wonderful as Potiphar, the Pharaoh's righthand man; and Lesley Ann Warren as Potiphar's wayward wife, with her breasts hanging out and some ringlets. Though I am partial, personally, to Tamar (Kelly Miller), Morocco is almost as much fun to look at.

James A. Michener's **Texas** (4/16 and 4/17; 9 to 11 P.M.; ABC) actually bestirs itself to include the Mexican point of view on gringo land-grabbing, though Stephen F. Austin (Patrick Duffy), Sam Houston (Stacy Keach), Jim Bowie (David Keith), Davy Crockett (John Schneider), and William Barret Travis (Grant Show) are still our bloody heroes, not to mention an indefatigable Chelsea Field as the Pioneer Woman Composite, who will love both wimpy Austin and hot-tempered Benito (Benjamin Bratt), who ends up a Hobsbawm sort of bandit on the very land his aristocratic Spanish family used to own. The Rick

Institution



It was 1913 when these little pioneers of the buddy system surveyed the collection of the Metropolitan Museum of Art. On April 13, the Met turns 125; the anniversary will be celebrated with a gallery hunt for children and lots of free stuff—films, music, lectures—for grown-ups. Call 570-3887.

Schroder who is inevitable in any such dust-eating mini-series also shows up in time to lose everything he cares about, including his horse. Not since Masada has history seen a worse case of testosterone-poisoning than the Alamo. And to think so many had to die in order for the rest of us to achieve NAFTA, well, it makes you wonder.

My So-Called Life (weekdays, 7 P.M. to 8 P.M.; MTV) gets a new life (or rather, the old one is recycled) when MTV shows all nineteen witty, insightful, beautifully written, makes-all-other-TV-shows-seem-insignificant-in-comparison episodes starting April 10. No excuses, now. (MICHAEL GILTZ)

Radio Highlights

"A Rendezvous With Destiny"—WFUV's "Classic Radio" series focuses on the life and audioclips of Franklin Delano Roosevelt. 4/12 at 7; WFUV, 90.7 FM.

"City Folk"—4/11: Nanci Griffith; 4/13: Elvis Costello; 4/14: Salif Keita, King Sunny Ade, Baa-ba Maal, S. E. Rogie; 4/17: Kate and Anna McGarrigle; 4/18: Clarence Brown; 4/19: Dougie MacLean. From 6:30 A.M. to 6 P.M. on WFUV, 90.7 FM.

"An Hour With the New York Philharmonic"—4/9 at 1, with comments by music director Kurt Masur. WQXR, 96.3 FM.

"New Letters on the Air"—Yale professor and anthologist (*American Poetry: The Nineteenth Century*) John Hollander talks about what makes a good poem on 4/14 at 7:30; WFUV, 90.7 FM.

"Symphony Hall"—4/10: D'Albert's Symphony in F. 4/11: Mozart's *The Marriage of Figaro* and Brahms's Symphony No. 2 in D. 4/12: Beethoven's *The Consecration of the House Overture* and Schubert's Symphony No. 2 in B-flat. 4/13: Vivaldi's *Viola d'amore Concerto* in d and Rimsky-Korsakov's Symphony No. 3 in C. Every weeknight at 8; WQXR, 96.3 FM.

"Chernobyl Revisited"—Producers Anthony Brooks and Vladimir Voina travel to Kiev and Chernobyl to examine the legacy of the nuclear disaster on this "Soundprint" documentary. 4/10 at 7:30; WFUV, 90.7 FM.

"New Sounds"—4/11: Works by Laurie Anderson, David Garland (yes, WNYC's David Garland), Brian Dewan, Elma Mayer, the Roches, A. Leroy, and Last Forever. 4/12: Music inspired by the American West; Marshall's *Sierran Songs*; Peter Garland's *Walk in Beauty*; Budd's *By the Dawn's Early Light*. 4/13: From the "New Sounds Live" concerts. Performances by singer Nancy Moore and bassist/pianist Glen Moore and the Turtle Island String Quartet. 4/14: New music from Africa. Fanshawe's *The Spirit of African Sanctus*; Koite and Kouyate's *Les Griots* and the *Igede* of Nigeria.

"Mile Failte"—Seamus Blake is the host of this program on political upheaval in Ireland and the successes of the Gaelic League there. 4/15 at 8

In Print Epstein, Barred

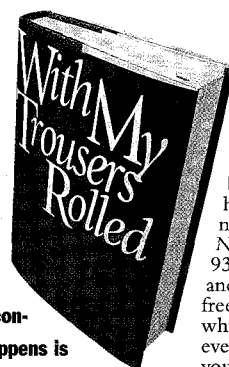
We all know what we think about him," said an acquaintance recently about a well-known critic, flashing her membership in the Herd of Independent Minds. It's the sort of statement that's often made about Joseph Epstein, editor of *The American Scholar*, too. His work has appeared in *Best American Essays* and *Best American Short Stories*, but so apparently fixed is the negative critical opinion that *The New York Review of Books* has ignored all but one of Epstein's books (he has written eleven). *The New York Times Book Review* says he makes one yearn for "some terrible, jargon-laden prose." *The New York Times Magazine*, in its aggressively superficial roundup of poets and critics, declares Epstein a poetry "scold."

Would-be reviewers generally keep the real reason they dislike Epstein veiled. It is not his vaguely self-congratulatory refusal to participate in the hoo-ha of book promotion—"my vanity," he writes in his new book *With My Trousers Rolled*, "is the vanity of, above all, wishing not to seem vain"—that makes people querulous. What irritates them is the sense that he is a political reactionary. Epstein does not allay that suspicion by contributing to the neoconservative

Commentary: If that magazine occasionally holds liberals to be agents of Castro, liberals occasionally regard *Commentary* as something akin to a plainclothes Ku Klux Klan.

But politics, strictly speaking, has never been Epstein's preoccupation. His concern is "life and letters," which as it happens is the title of his *American Scholar* column. *With My Trousers Rolled*, a collection of those essays, ranges over cars and hair, taste and privacy, music and his mother. Certain adjectives have been so devalued that it is not enough to say that he is learned, urbane, skeptical, precise. Epstein is all these things, but equally impressive are his aphoristic wit, his old-fashioned productivity, and the polish of his entire output. He also has the gift of writing freshly about worn subjects, especially decline and fall and what comes after that—"post-fall" ("I hope the phrase doesn't get around"). Epstein once noted that, for all the writers he admires, he can name only three who unfailingly dispel gloom. Of literary essayists, I can name one. (Norton; \$25.)

LINDA HALL



The Written Word

Hope Cooke—The urban historian reads from her new guidebook, *Seeing New York*, at Books & Co. 939 Madison Ave., bet. 74th and 75th Sts., 4/18 at 7:30; free (Ms. Cooke's book, which will be available that evening, is not, alas, free. But you can get it in paperback for \$18.95; last week, in an essay about her, we reported only the hardcover price).

"The Poet Tree"—Sunday-afternoon readings by poets, as well as occasional open readings and book raffles. Jane's Cafe, 254 Greene St., bet. 8th St. and Waverly Pl. (475-JANE), at 3; \$6, plus \$3 minimum purchase. **"The Tenth Muse"**—An evening of poetry readings at the 92nd Street Y. Lexington Ave. (996-1100), 4/10 at 8:15; \$6.

Lectures and Panels

"History and Fiction, Part III"—4/17 at 8: Daniel Aaron moderates a panel discussion of the historical novel with George Garrett, Patrick O'Brien, and Mary Lee Settle at the 92nd Street Y., at Lexington Ave. (996-1100); \$10.

"Jews and Blacks"—Subtitled "Let the Healing Begin," this 4/11 discussion features Cornel West and Michael Lerner examining what it would take to reestablish an alliance between blacks and Jews. (The two have just co-written a book together.) Synod House, the Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. At 7:30; call 219-2527 for more information. \$12.

Tours

"Little Odessa"—4/15: A snacks-and-sights safari of the Brighton Beach community in Brooklyn to which thousands of Russian Jews have emigrated.

As recently as twenty years ago, this seaside enclave was not too far from becoming a ghost town. Its Art Deco apartment buildings were half-empty; its main street had abandoned storefronts and little else. But in the early seventies, Russian Jewish émigrés began coming to this old neighborhood (more than a quarter of the Russian immigrants to the United States eventually settled in the area). Russian food traditions will be explained as you take in the history of the community. The tour will pass the soon-to-expire Brighton Beach Bath and Racquet Club (it opened in 1907), M and I International (a superette specializing in rich Russian breads, fresh caviar, and other delicacies), and, of course, the boardwalk. The tour concludes with an optional luncheon at a popular local Russian

A.M.; WFUV, 90.7 FM.

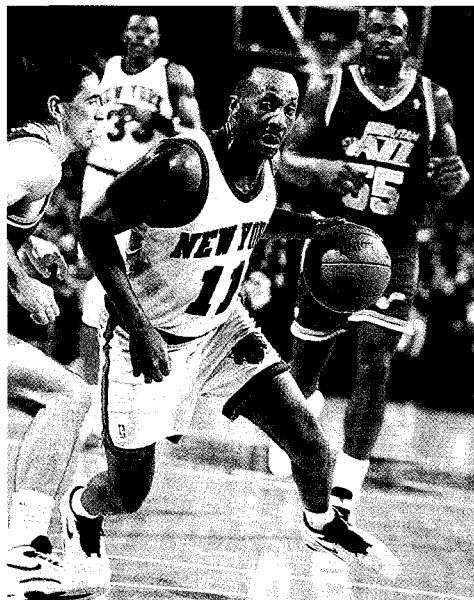
Texaco/Metropolitan Opera Broadcast—4/15 at 1:30: a live performance from Lincoln Center. WQXR, 96.3 FM.

Recorded Music

Stevie Wonder *Conversation Piece* (Motown)—One verse in the title track of this thirteen-song comeback says a lot about Stevie Wonder's disarming ingenuity. In "Conversation Piece," Wonder is perhaps the first black pop performer—if not the only pop singer ever—to acknowledge the Holocaust. "We shouldn't act if we don't hear or see/Like in the Holocaust of 6 million Jews/A hundred and fifty blacks during slavery." Ever since his famous adult liberation from the Motown factory in 1971, Wonder has been in the forefront of mixing social consciousness with Top 40 melodies. As opposed to, say, Michael Jackson's penchant for speciously creating the need for a children's cause, Wonder deserves credit for being the real thing: It was he who campaigned for the Martin Luther King federal holiday and got it. What's surprising is that after a decade of so-so material including the choppy *Jungle Fever* soundtrack, the Hallmarky "I Just Called to Say I Loved You," and the disastrous *Characters*, Stevie's found his groove again. *Conversation Piece* is inspired and hummable. The love songs resonate: "I'm New," "Tomorrow Robins Will Sing," and "For Your Love" recall the Stevie of the mid-seventies and put imitators like Boyz II Men to shame. The dance cuts, particularly "Sensuous Whisper" and "Cold Chill" show that Wonder can adapt past the New Jack swing, eyes closed, so to speak, mind open. A triumph by any account. (ROGER D. FRIEDMAN)

Guided by Voices *Alien Lanes* (Matador)—Now that Pavement is the new R.E.M., somebody's got to be the new Pavement—a supercult band whose members are faceless, lyrics inscrutable, sonics staticky, and albums full of lo-fi, high-yield rock. Dayton, Ohio's Guided by Voices is the clear frontrunner. Rumor has it that the title of last year's critically frothed-over *Bee Thousand* is a drunkenly slurred "Pete Townsend." It makes

sense: These mid-thirties guitar geeks sing vintage Who harmonies, channel mid-period John Lennon, and generally reconstruct the British Invasion in their suburban basement. It's quite a wonder to hear—28 perfect little microditties, seemingly tossed off in one take each—and the odd mix of arena riffs and garage sonics would be striking enough even without the abstract, gonzo lyrics. On "Game of Pricks," ex-grade school teacher Robert Pollard so convincingly channels Lennon, singing, "You could never be strong, you can only be free," that it sounds like some unhappy entry from *Double Fantasy*. But there's more of the naïf bard Daniel Johnston here (cf. "introducing the amazing rockethead") than any straightforward gut-spiller. "Motor Away," GBV's "Born to Run," is stirringly anthemic, suggesting lives changed and loves lost. But Pollard seems somehow happier with lines like "I want my vehicle, my saucer-shaped coffin/I'm Mighty Pro-Jet/I'm Baron Von Richtofen." (CHRIS NORRIS)



Talents Sure, Anthony Mason, with his Marvel Comics delusions, is the Garden favorite, and Patrick is forever the go-to guy. But if the Knicks are going to climb the mountaintop this year (against all odds), it might be point guard Derek Harper's doing. His per-game averages look merely solid: 12 points, 35 minutes, 6 assists, but with Harp, every tally seems to count. Off court, he looks as gentle as Ben Kingsley. On court, though, he is a ferocious floor general (just ask the Bulls, after last year's playoff brawl). And after those lean years on the Dallas Mavericks, could anyone be hungrier?

restaurant. The tour is \$5 plus \$2.50 round-trip subway fare and the cost of food. For meeting place and time and reservations, call 265-2663.

"All in the Family"—See Little Italy on Sidewalks of New York's guided tour of *Godfather* land. Call 517-0201 for schedule information and meeting place; \$10.

"A Tribute to Jackie"—A two-hour stroll through the late Mrs. Onassis's neighborhood, with stops at many of her haunts. Call 662-5300 for schedule information and meeting place; \$10.

"A Writer's Walk Through Greenwich Village"—See the residences of poets, playwrights, novelists, and journalists as well as their gathering places and sites made famous in their work. Call 517-0201 for schedule information and meeting place; \$10.

"The East Village"—This new Big Onion walking tour debuts on 4/15 at 1. You'll take in the history of German, Ukrainian, and Jewish immigrants while passing the sites made famous by labor activists and radicals. Stops include St. Marks in the Bowery, Tompkins Square Park, and the former homes of Albert Gallatin, Peter Stuyvesant, and Emma Goldman. Call 439-1090 for meeting place.

Exhibitions

"Victorian Vernacular: The American Show Quilt"—The Museum of American Folk Art places decorative textiles and other home furnishings in a context of the Aesthetic interiors movement of the nineteenth century. Columbus Ave., bet. 65th and 66th Sts. (595-9533). Hours: Tues. through Sun, 11:30 A.M. to 7:30 P.M. Closed Mon. Admission is free.

"Spiders!"—The American Museum of Natural History's exhibition shows you how spiders travel, hunt, and reproduce, and examines their impact on popular culture. Games, videos, photographs, and interactive components are used to help the viewer understand how the spider uses its senses and perceives the natural world. The centerpiece of the show is a display of twelve live tarantulas from North America, South America, and Africa. Through 6/4, Central Park West at 79th St. (769-5310). Call the museum for information on upcoming special programs held in conjunction with the exhibition.

"Body Language: Jewelry and Accessories From the National Design Museum"—The museum's collection of jewelry includes approximately 1,000 pieces, ranging from ancient Egyptian artifacts to work produced just recently. Built up through bequests from personal estates as well as donations from living designers, the collection is one of the few resources in the country for the study of the art of jewelry. This exhibition charts the links between jewelry and anatomy and documents changing societal attitudes toward the human body and jewelry design. Through 9/3 at Cooper-Hewitt National Design Museum, 2 E. 91st St. (860-6868); Tues. 10-9, Wed.-Sat. 10-5, Sun. noon-5; \$3, \$1.50 for seniors and students; free on Tues. after 5.

"I Believe in Agitation"—The Morgan Library, in recognition of the hundredth anniversary of the death of Frederick Douglass, presents a selection of his letters. The documents on display are from the Gilder Lehrman collection as well as the library's own holdings. Through May 14 at 29 E. 36th St. (685-0008).

"Ladies' Mile: Emporia and Entertainments"—Shopping in the 1880s has been re-created by the Museum of the City of New York. The area bounded by Union and Madison Squares from Broadway to Sixth Ave. was the center of New York's fashion and social worlds from the late 1860s to the turn of the century. Using objects and images drawn from the museum's own collection, the exhibition brings back the clothing, accessories, and ephemera of the area's department stores, shops, restaurants, and theaters. Among the articles on display: a shirt belonging to Diamond Jim Brady, a gown worn at President

Shopping



Idle beauties, grand backdrops, and Cecil Beaton's camera lent Charles James's gowns an impeccable forties splendor. They're still glamorous today, even without such elaborate settings. William Doyle Galleries auctions off the designer's dresses on April 12. (Call 427-2730.)

Rutherford B. Hayes's inauguration, a little boy's suit from Best & Company, and combs, fans, jewelry, purses, and silver from Tiffany & Co. The museum is located at Fifth Ave. and 103rd St. Call 534-1672 for further information, including hours.

Sports

Basketball

As the season winds down, the Knicks will have it pretty easy at home. Maybe this will give them enough time to rest up for their final game of the season, against Orlando. The Knicks host a shattered Washington Bullets on 4/13 at 7:30. And then, coming right off an away game against the Bulls (one last shot to recoup some of those 55 points lost to Michael the last time they met), New York welcomes Milwaukee on 4/17 at 7:30.

Hockey

The Rangers host Buffalo on 4/12 at 7:30 at Madison Square Garden (Seventh Avenue and 33rd Street), and then the team welcomes Boston on 4/14 at 7:30.

Solutions to last week's puzzles

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The fashion industry now celebrates the different colors of America's flesh.



Today, whites make up 76% of the population. By 2050, only 52%.

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Kids

Hunt and Peck

Children's Events

Egging You On—Ritual pagan Easter events for the young include **Central Park's 49th Annual Egg Roll**, where children ages 5 to 10 will roll eggs competitively; 3- and 4-year-olds will hunt them. 4/15 from 11 to 2 at the Naumberg Bandshell, mid-park at 72nd St. (860-1370). Free. Children are invited to put eggs through an obstacle course (called Pace egging) and play other medieval games of the season at **The Cloisters**. 4/1 at 1 in the main hall. Fort Tryon Park (650-2280). Museum admission is free for children under 12 and with a suggested donation of \$7 for adults. Some of the eggs will be stuffed with candy and surprises, others will contain tickets that can be exchanged for spring bulbs, and others still—three in all—entitle finders to collect large baskets of goodies at the "Egg Hunt and Bunny Tale" at **The New York Botanical Garden**. Also, ride the bunny tram, explore the pond, and have your picture taken with bunny cutouts. 4/15 from 1 to 4. 200th St. and Southern Blvd. in the Bronx (718-817-8616). Free with grounds admission; children under six are free, children 6 to 16, students, and seniors are \$1, adults are \$3. **The Easter Promenade** is a chance to show off bonnets and other finery. Stroll up Fifth Ave., from 49th to about 55th St. (Elaborate flower arrangements at Rockefeller Center are in the shape of Mickey and Minnie this year.) 4/16 from about 11 to noon. Free. Newborn lambs ready to be petted by small humans will be at the **Union Square Greenmarket Farmer's Market**. Center of the Greenmarket parallel to East 17th St., between Broadway and Park Ave. South. ●●

The Big Picture—So much better in celluloid than on video: **The American Museum of the Moving Image** screens *Mary Poppins*, the 1964 movie starring Julie Andrews as a British nanny, 4/15 and 4/16 at 2. *The Wizard of Oz*, with Judy Garland, based on the novel by L. Frank Baum, is shown in glorious technicolor 4/18 to 4/21, daily at 2. 35th Ave at 36th St., Astoria (718-784-4520). Tickets are included with museum admission, which is \$2.50 for children, \$5 for adults. ●

Big Top—Acrobatics on bungee cords, a daredevil Day-Glo motorbike act, leaping tigers, trained zebras, and the usual clowning around are at the **Ringling Bros. and Barnum & Bailey's** 125th anniversary show. Through 4/30 at Madison Square Garden, 2 Penn Plaza (465-6741); call for times. Ticket prices at all performances are \$9.50 to \$32.50.

"Cirque du Soleil"—Imagine: A beastless Siegfried and Roy meet Marcel Marceau, with a Madonna wannabe as ring mistress. The clowns are sublime and the acrobats breathtaking, but it's a slow evening for most children under 12. Our 8-year-old correspondent, sophisticated in most disciplines, would have preferred a dog act or at least a small pony. The big yellow-and-blue circus tent will be pitched in Battery Park City

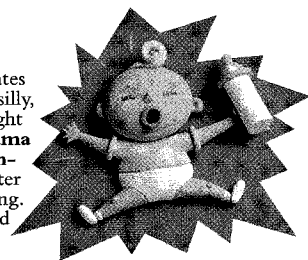
through mid-May. Tues., Wed., and Thurs. at 8; Fri. at 6 and 9:30; Sat. at 4:30 and 8:30; and Sun. at 1 and 5. West St. between First and Second Place, near the World Financial Center (952-1200). \$8.75-\$33.50 for children, \$17.50-\$48.50 for adults.

Dust to Dust—The **Children's Museum of Manhattan** celebrates 25 years of Earth Day—and spring vacation too. Mr. Terry performs Spring Sing Thing for an audience of children 6 and under, 4/15 and 4/16 at 10. A GoodVibration concert introduces the scientific principles of sound—dynamics, wave motion, and pitch—at a rock concert with Steve Tomecek and The Dirtmeister. 4/18 at 1, 2, and 3 for ages 6 and up. *The Ramayana Epic*, based on the ancient Hindu epic, is performed with masks and music played on Garbage Gamelan, so called because it's a bangable pile of junk. 4/19 at 2 and 3 for ages 4 and up. 212 W. 83rd St. (721-1223). Hours are extended so that the museum is open every day during the 4/15-4/23 festival from 10 to 5. Events are free with \$5 museum admission.

"Liquid Vision"—Play virtual volleyball, produce a

Big Apple Circus—Plates spin, elephants act silly, and soft shapes do sight gags when **"Grandma Meets Mummenschanz"** in the outer boroughs this spring. The tent is pitched with circus performers living nearby, in Brooklyn's Prospect Park May 11 to 17; in the Bronx's Van Cortlandt Park May 19 to 23; in Staten Island's Wolfe's Pond Park May 25 to 31; and in Brookville, New York, at Long Island University June 2 to 11. For tickets, call 307-4100. For information, call 268-0055. Ticket prices range from \$10 to \$28.

Commedia dell'Arte—Performances by distinguished mime artists Mark Epstein and his daughter Leigh Wilder at the **Metropolitan Museum of Art** celebrate the opening of "Nadar," an exhibit of photographs by the nineteenth-century French photographer, many of them of Debureau, an accomplished mime of the era. Improvisations in the



Activity

Counting Your Eggs

Who needs Fabergé? Ukrainian artisans can show you how to transform plain chicken eggs into densely patterned family heirlooms. Visitors who are so inclined can purchase inexpensive tools and dyes to make pysanky—traditional Ukrainian Easter eggs—at home. April 15 from 2 to 5. The Ukrainian Museum, 203 Second Avenue, between 12th and 13th Streets (228-0110). Children under 12 are admitted free; students and seniors are \$2; adults are \$2.50.

music video, and finger-paint on a computer screen. Time is running out, however you clock it, to see a \$3 million traveling show at **The Liberty Science Center** about lasers, holograms, and virtual reality. Closes April 30. Museum hours are Tues. through Sun. 9:30 to 5:30 (beginning April 17, open daily through Labor Day). Liberty State Park, 251 Phillip St., Jersey City (201-200-1000). Admission is \$6 for children, \$9 for adults.

Born Free (underwater)—An engaging documentary about how a Norwegian girl raised an abandoned seal pup from babyhood to successful release on an idyllic island off the coast of Norway. *Summer With Selik* is one of five films screened weekends this month as part of **The Museum of Television and Radio's** ongoing International Children's Television Festival. *Kaboodle: Molly Makes Music* and *Summer With Selik* are at 12:15; *Danny's Egg*, *Docudrama: Home Truths*, and *The Mole Comes to Town* are at 1:45. 25 W. 52nd St. (621-6800). Admission is \$3 for children, \$4 for students and seniors, \$6 for adults.

Nadar galleries are 4/14 at 5, 6, and 7. Free with museum admission, free for children, suggested donation of \$3.50 for students and seniors, \$7 for adults. An introduction to mime and movement for children ages 6 to 12 is at 11 and 2:30 in the Uris Center for Education, 1000 Fifth Ave. at 82nd St., entrance to the Uris Center is 81st St. (570-3951). Free; no tickets or reservations necessary. ● **"The Radio City Easter Show"**—See the Rockettes high-kicking on an enormous revolving turntable to unbeatable tunes like "Put a Little Spring in Your Step" and Irving Berlin's "Easter Parade." Shows are through 4/22. Call for schedule. **Radio City Music Hall**, 1260 Sixth Ave.; call 247-4777 for information, 307-7171 for tickets. Tickets are \$25 to \$38.

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- = free
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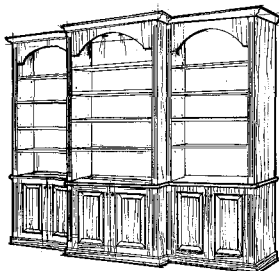
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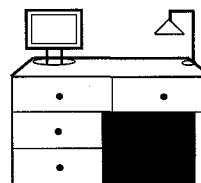
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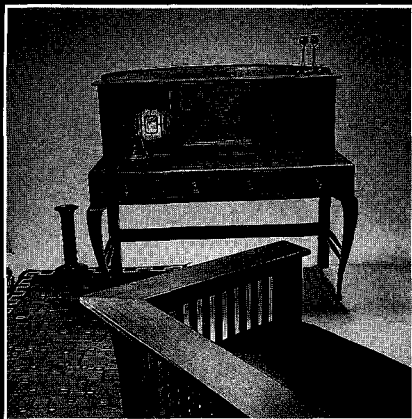
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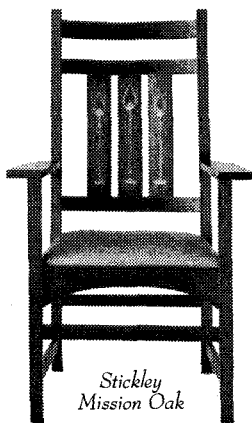


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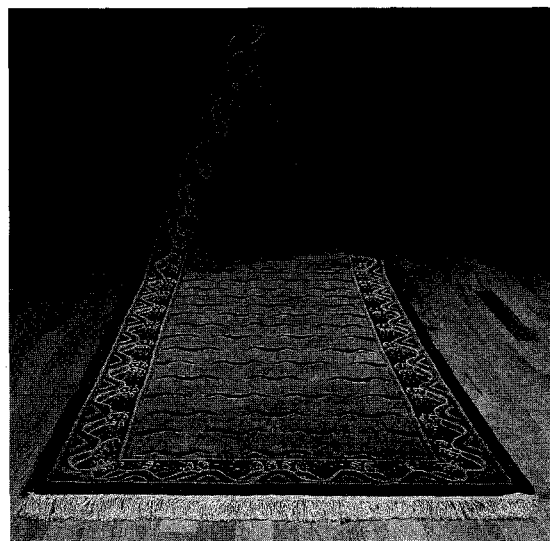
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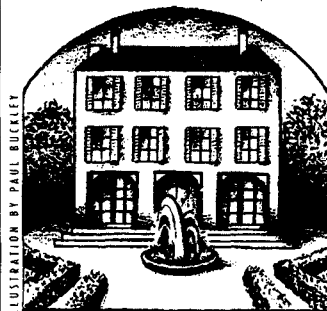
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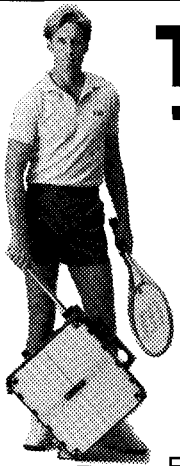
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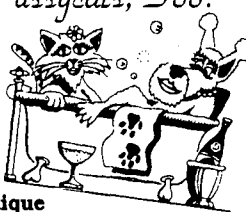
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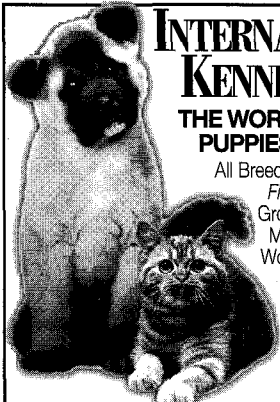
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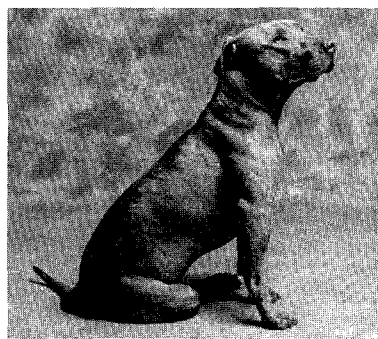
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Queen Esther In Character/Beauty—Seeks gentleman in early 50s, worthy of being treated regally. I am Ralph Lauren type, 5'7", slim, blue-eyed, long brown hair, Ivy-educated, successful businesswoman, active in charities, enjoy back roads and country inns, travel, antiques, cooking, hiking, sailing, ballroom dancing, the arts and reading by a fireplace. You are successful, self-confident, emotionally caring and protective, seeking a best friend for a committed relationship. Comfortable wearing a tallis, multifaceted, ingenious mind and very sensuous. My home is being readied for Passover seders. Perhaps one day we'll share them with our respective children. 6732 ☐

Handsome, Educated, Loving Man—6', 37, seeks warm, intelligent, thin, Jewish woman, to 35. 6767 ☐✉

Gay Male—35, handsome, with soulful eyes, seeks partner to hold tight and share life's twists and turns. I like Schubert, velvet pillows, not shaving on weekends, and new experiences. Note/photo/phone. 6683 ☐

Making Love Is An Art—So why are there so many business majors? Attractive, fit, sexy, secure woman, 34, seeks a normal relationship with an extraordinary man. You are late 30s-50 and prefer Monet to Kandinsky, romantic dining to fast food, fine wine to a bottle of Bud, the beach to a sandbox. Note and phone necessary. Photo appreciated. 6784 ☐

Single Irish-Catholic Lady—A very young, attractive 41 (this spring), with blue eyes, fair skin that tans, full, naturally curly, dark brown hair, a fit, trim, athletic but feminine 5'5" body, a college-educated mind, conventional yet elegant, refined tastes, Christian morals and values, a basically independent nature and a sense of family loyalty; Brooklyn resident/Manhattan office assistant/children's writer/nutrition student. Seeks eligible, marriage-minded, unencumbered, financially and otherwise secure, Northern European-descent gentleman - to discuss likes/dislikes on sunny Brooklyn Botanical Garden strolls and on Sheepshead Bay and South Street Seaport jazz and classical dinner cruises. Note/photo please. 6674 ☐

Head-Turning Brunette Beauty—33, 5'4", 106, slim yet curvy, Jewish entertainment exec, highly creative, stylish, smart, down-to-earth, funny and sweet. Loves music, offbeat movies, walks on the beach, tennis, museums, travel. Where's That Guy? You are 36-49, good-looking, highly successful, great sense of humor, fun-loving, super-intelligent, with style and integrity, commitment-minded and looking for someone special - like me! Note/photo/phone. 6643 ☐

Let's Have Fun—On a moonlight cruise in the Caribbean, trying to find that right piece of art in Soho, dinner for two in the most romantic setting imaginable, or just getting out of the best city in the world whenever you want, wherever you want. But it takes two, doesn't it? That's what I'm looking for - the other half. Someone who is fun, adventurous, loves to laugh and who wants and expects to have fun. I'm 49, slim, 5'11", nonsmoking, lots of hair but some gray, not bad-looking, live and work in Manhattan. Hobbies are boating and traveling. Spending Sunday reading the NY Times and going to museums isn't my thing. Who are you? To start, you live in Manhattan and love it, but getting out to travel and explore (your definition) are fun, too. You're between the ages of 28 and 35. Physical attractiveness is important, but who you are and what your expectations are is vital. Also, hopefully you've never answered one of these, even though we all know finding the right person is next to impossible. On the theory that "if you don't try, how will you know?" ...why not answer? If you live in Manhattan and want to have fun, please send me the best of your Kodak moments, and let's have lunch and talk. Who knows? Maybe it could be fun! 6379 ☐

Thank Me 20 Years From Now!—You weren't looking...but somehow I found you - and together we can build a lifetime of love, laughter and friendship in a big house. I'm 35, a NYer, Jewish, 6', athletic, handsome and successful. Commitment-minded when the chemistry is right. Seeking nice-looking woman with inner beauty and strong intuition, under 33. Note/photo appreciated. 6762 ☐✉

Love-40 (And Under)—Only pretty, bright, slim, petite, warm, caring, easy-going, qualified tennis-playing women, 40 and under, to plead their case for court time with late-40s, handsome, witty, divorced attorney, for courtship and beyond. Note/photo/recent photo. 6726 ☐

True Romance—Is what I want. Very handsome, athletic, successful, Jewish, Ivy-educated attorney, 37, 6'2", with passion for life, seeks exceptional woman, 26-33, possessing great beauty, intelligence and love of adventure. Note/photo/phone. 6685 ☐

I Was Dared To Do It—And I'm doing it! I guess there's a first time for everything. Very good-looking manufacturer, 54 (younger in every way), extremely well-dressed, trim, intelligent and humorous, wishes to meet that certain very pretty gal with lots of style and class, in her mid-late 40s, who is trim and lovely. A Manhattanite with a current photo will surely get a response. 6757 ☐

Beautiful Brunette—27, 5'8", Jewish, seeks tall, very handsome Israeli/European man, 27-36. Note/photo. 6669 ☐

Handsome Physician—29, warm, tender, playful and intelligent, seeking attractive, kind, slender white female, 20s-early 30s, to share the arts, good food, wine and, most of all, each other's company. Note/photo/phone. 6680 ☐✉

Pretty, Fun-Loving, Passionate—Intelligent professional woman (Jewish) seeks male soul mate, 35-50, with similar attributes. Photo, if possible. 6834 ☐

White Jewish Male—55-65, for my beautiful, spirited, fit mom with great legs. If you are warm, distinguished, with appreciation for family, travel, music, dancing...send info with photo to: 6676 ☐

Sexy Sun-Worshiper—Shapely, attractive divorced Italian-American female, late 40s but looks younger - especially in a bikini - seeks attractive male, 44-56. Me: fit, open, honest and down-to-earth, with class, style, terrific legs and a great smile; smart, successful, emotionally and financially stable, independent and fun-loving. Enjoy running, working out, movies, theater, good food, reading, shopping, spectator sports, the beach and my cat. You: fit (no paunches, please), at least 5'8", with attributes/interests similar to mine and the self-confidence to be comfortable with a strong woman who's not willing to settle. Make me laugh but don't smoke, do drugs, drink a lot, vote Republican or expect me to do anything domestic. Note, number and recent photo a must for reply. POB 2223, NYC 10163

Affectionate Pisces—Single white male, attractive, honest, loyal, caring, youthful, successful attorney. Intuitive mind, hard body, gentle brown eyes, full-bodied brown hair, 6', 39. Enjoys hugs, smiles, intimate conversations, humor, nature's beauty, working out, reading, sports and animals. Seeking soul mate (Taurus, Cancer, Scorpio, Capricorn personality types), stable, fit, trim, single or divorced white female, to bring out the best in each other forever. Note/photo please. 6738 ☐

Imagine Me!—Pretty, green-eyed brunette, 5'3", professional woman who is fun, creative, warm and sensitive. Imagine you: intelligent, successful, sincere, previously married man, 47-57, who is looking to fall in love again. 6654 ☐✉

Great-Looking Single Male—47, successful attorney. I enjoy the theater, dining out, ballroom dancing, weightlifting and swimming. I am looking for a very beautiful, single professional female, 5'7"-5'9", no children, 32-40, nonsmoker, interested in a serious relationship leading to marriage and children. Please respond with a note, phone number. Photo a must. 6747 ☐

Smart, Sexy, Very Pretty Blond—Vivacious, petite, 40s, unencumbered, upscale varied lifestyle, whose mission is to seek out and find a man, 50-60s, smart, polished, funny, very successful, who enjoys laughter, travel, for... whatever happens. 6189 ☐

My Ad Will Run But Once...—Female pianist/composer, who loves Ireland, Paul Theroux books and people with a spark, seeks a sane, good-natured, creative man in your 40s who seeks a petite, outgoing artist your own age. Letter/photo - and I'll send the same. Nice start. 6698 ☐

Introspective, Creative, Ambitious—Successful, stylish Jewish female, 35, never married, seeks special, sincere, sensitive yet strong Jewish man with somewhat similar qualities, for a more balanced life. 6667 ☐✉

Genuine Nice Guy—58, 5'8", slim, honest, caring, happy, good-looking, with champagne tastes - seeking slim, classy attractive lady. Note/photo a must. 6729 ☐

Blond Beauty With Brains—30-something Wasp, 5'9", elegant, feminine, slender and athletic, Harvard graduate, very successful and financially secure professional woman - with a sense of humor, great style and a warm, easygoing nature. Seeking a white male, 35-47, who is secure, kind, supportive, playful, honest and sincere - to share romance, confidences and good life. Nonsmoker. Note/recent photo/phone. 6182 ☐

Fate Has Been Kind—Wealthy and unpretentious as are you, auburn-haired beauty, almost 48, slim, petite 5'3", successful career behind me, relaxed lifestyle. Described as warm, vivacious and multifaceted. I'm looking for a best friend and traveling companion, probably tall, extraordinarily intelligent and extremely curious. Character and integrity essential; photo unimportant. 6243 ☐

Marriage Not Necessary—But friend and lover a must - attractive, successful paralegal seeks financially secure, happy romantic who enjoys life, 45 years plus. I am European-born, easygoing, unpretentious, nonsmoker, nondrinker, one-of-a-kind, sexually healthy, 34, 5'10", Rubenesque, MA in economics, with three delightful kids, ages 7/10/12. 6755 ☐✉

Gay Woman—33, positively pretty, incurable romantic, hypnotic brown eyes, incredibly warm, successful, serious-minded yet playful - looking for a very pretty, feminine white female, well-educated, classy, self-aware, kind, affectionate, with a warm, easygoing nature - for a loving relationship. Note/recent photo. Nonsmoker. 6578 ☐✉

This Is No Pulp Fiction—This is the real deal: Jewish John Travolta, very good-looking, 37, 5'11", 170, never married, penning the All-American Time-Travel Novel (The Old Man and the Corvette), is spinning his wheels and needs a slight push. I'm a teacher, writer and visionary... I seek an equally witty and pretty atypical female, 25-37, for brainstorming sessions, moviegoing, dancing to Motown, and storybook ending (I have more energy than Con Ed). Creative card (no xeroxes, please!)/photo a must. 6707 ☐

Passionate, Cuddly—Corporate president - a humorous, warm, really nice guy, with sincere, caring nature - ruggedly handsome, muscular, tall, fit multimillionaire. Seeks bright lady under 36 with warm, loving heart, tall, for fun and romance...family. Photo necessary. 6805 ☐

Their Eyes Met—Hers were smoky brown against her tan skin, her auburn curls framing her smiling face, her dress highlighting her tall, athletic frame. At her throat lay a small gold Jewish star. He was tall, dark and handsome, 37-46. He... Photo please. 6753 ☐

Newish - Jewish Widow—Would like to play the field again, looking for a gentleman player. I am 5'1", 66 years (no one believes it), very attractive, classy and sassy. Would like 5'10" plus, youthful, well-off, professional or CFO. 6826 ☐

Fabulous Feline—26, smooth purr, curious nature and upbeat outlook. Loves dancing, driving, exploring, laughing and talking. Seeks fabulous man under 36 for great adventures. Note/photo. 6724 ☐✉

Strictly Personals is a weekly feature. Cost is \$35.50 per line, two line minimum. Approximately 36 characters equal 1 line. Limited abbreviations. Add \$30.00 for NYM Box Numbers. Leave 12 spaces at the end of your ad for box number. Check or credit card information must accompany ad order (no cash or money orders accepted). First-page placements are available for a production cost of \$50.00. **Mail responses are forwarded continuously for six weeks and phone response line is open for 3 weeks after issue date** (phone service is not automatic and must be requested by the advertiser). To place an ad with credit card (VI, MC, AMEX) call 212-779-7500 or send personal check or credit card information with advertisement to: **Strictly Personals, New York Magazine, 2 Park Avenue, 11th Floor, New York, NY 10016.** Advertisers must include home address and daytime phone. All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** Unless Publisher is notified in writing, by placing an ad in New York Magazine and purchasing a NYM Box Number, the advertiser agrees that New York Magazine can act on your behalf to discard advertising circulars.

If You Even Suspect You're Boring...—You're probably not for me. Brainy blond, 35, independent, opinionated, loyal and kind. You are smart, compassionate and funny, with your own interests... MBA, your kids, golf, your dog. Together, we'll read all the dailies, watch NYPD Blue and head for the country on weekends. Note/photo/phone. 6818 ☐

Gay White Male—34, professional, very handsome, masculine, healthy, secure, 5'11", 175 lbs, brown hair and eyes, Italian. Sincere, sensitive and sexy. Enjoy wining and dining, NYC, international travel, beach, country rides in summer, sharing sensual/romantic evenings with that special someone. Seeking attractive/good-looking gay male who is relationship-minded, to share my life with. Tell me about yourself. Letter/photo/photo appreciated. POB 6164, FDR Station, NY, NY 10150

Asian Female Desired—Tall, very attractive, physically fit, blue-eyed, divorced, white health care professional, who still tries to make a difference, seeks pretty, slim, bright, nonsmoking Asian female, 39-48, for the magic that can happen when East meets West. Note/photo. 6672 ☐

I Know You're Out There—Classy, sexy, fit, successful NJ businesswoman (French-born) seeks financially secure, well-traveled, attractive, fun-loving Jewish man, 40 plus. You can be a daddy who wants to share his family life with someone who will become best friend and partner in all that life has to offer. Photo. 6737 ☐

Down-To-Earth Male—32, Jewish, good-looking, athletic, accomplished and secure. Seeks attractive female, 24-33. Interests include: tropical sunsets and winter in Vermont. Photo. 6662 ☐

Sensitive, Sexy, Intelligent—Athletic Jewish female attorney, 25, seeks close, loving relationship with a warm, secure, intelligent, tall, professional Jewish male, 28-35. Photo/letter preferred. 6731 ☐

Reliable—Handsome, wry. Down-to-earth, Ivy, in the arts, (212), young, fit, 49, 5'11", reflective, kind, informal. Loves books, nature, music, good talk. Seeks warm, bright, gentle Manhattan woman, 30s-40s, with depth of spirit, matching good looks and heart, for just the very real thing. Hugs too. Recent photo/note of substance (no form letters), please. 6791 ☐

Pretty Harvard PhD—38, artist, writer, psychologist, seeks a stable, warm, quality man to share her subtropical island paradise or spirit her away to his corner of civilization. POB 282, Key West, FL 33041

Pretty Attorney—5'9", 29, Jewish, seeks nice, tall Jewish professional guy (30-42), who is ready to settle down. Note/photo/photo. 6800 ☐

Dive Buddy Wanted—Just back from the Caymans - adventurous professional woman - loves to sail, dance, bike in Central Park. Seeking male partner/soul mate, late 40s-50s, to share joys, laughter. 6825 ☐

Two Sparks Make A Flame—Lively, attractive blond, 60 plus, Manhattan Jewish widow, former professional singer, seeks caring, nonsmoking man for meaningful relationship. Send photo. 6736 ☐

Jamie Seeks Paul—Sweet, affectionate, slim, shapely, very pretty, professional Jewish woman - loves tennis, travel, jazz. Would love to be "Mad About You". You are a warm, witty, fit, successful mensch, 32-45, seeking fun, romance. 6701 ☐

Divorced Jewish Male—53, attractive, bright, sense of humor, sensual, romantic. Seeking attractive lady with beautiful heart - for total, committed relationship with a future. Photo a must. 6652 ☐

Beautiful Face, Petite, Artistic—Wise woman seeks 50ish GQ man with inquisitive mind, beautiful mouth and fast car. Note/photo. 6712 ☐

You'll Love My Briefs—Successful, sincere attorney, 43, wishes to meet woman with exceptional beauty, brains, body and soul, who will inspire him to write...poetry, that is. If you believe in love and the possibility of permanent passion, please pick up pen and paper and post response (with photo) pronto. 6688 ☐

Can You Handle This?—Me: creative, exciting, handsome LI exec. You: beautiful, bright, perky, single white female (37-46). Dining, dancing, laughter, romance...await us. Photo a must. 6693 ☐

Sharp Mind, Sharp Body—36, single Jewish male, creative professional, athletic. Interests include art, music, skiing, good conversation. Seeks the same in a tall, bright, attractive, spontaneous woman. Note/photo/photo appreciated. 6813 ☐

Strong, Generous-Hearted—Harvard doctorate, beach house, roguishly handsome, 6'2", blue eyes, fit, successful, unflappable. Looking for luminously intelligent, sensual, slim woman, 30s. Note/photo. 6681 ☐

Corporate Executive—Very youthful 45, tall, slim, blond, Christian male, sincere, down-to-earth, great sense of humor, enjoys beach, dining and dancing. Looking to find the right woman: attractive, slim, buxom professional - corporate by day, stylish by night. Photo/photo. 6773 ☐

That Was Your Last—Worthless evening. Positively pretty, seriously sexy, vivacious, intelligent, 40ish, divorced Jewish female seeks Jewish professional man, nonsmoker, to put an end to worthless evenings. 40-52. Photo. 6759 ☐

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City Girl/Country Girl—Slender, pretty art director is looking for a truly nice guy who, like me, is attractive, fit, zany, happy, loving, outdoorsy yet stylish, offbeat yet stable - and loves to hear the birds sing (38-52). Note/photo. 6743 ☐

Endangered Species—25, 5'4", Jewish, very pretty, fit, bright, sensitive - seeking 26 plus, 5'8" plus, attractive, fit, bright, humorous, sincere, romantic professional Homo sapiens. Note/photo. 6779 ☐

Are You An Unassuming—Topsiders guy? Quick wits/play(s)/fish(ing)? Here's the keeper! South(paw)/Midwest, green-eyed brunette, 45, sales. Photo. 6786 ☐

Enjoys The Good Life—Successful businessman, 30, Jewish, nonreligious, nonsmoker, seeks attractive Jewish female. Must be spontaneous and enjoy fitness. Note, please. Photo a must. 6665 ☐

Attractive, Bright—38-year-old black female, corporate executive, seeks professional man of substance for long-term relationship. Photo/bio/photo. 6769 ☐

Independent, Beautiful—57-year-old Jewish female, 5'3", blond hair, blue eyes and a zest for life - seeking that special 55-plus Jewish male. If you're the one, please send photo, note and number. 6697 ☐

La Vie En Rose—Blond gardener, 45, pretty, loves outdoors, most sports. Seeks kind, smart, irreverent guy who likes to cook, for belly laughs/slow dances. 6823 ☐

LI Lady—Petite, classy, 40s, likes opera, dining. Seeking love and laughter, long-term relationship. Nonsmoker. 6706 ☐

Babe With Brains—Great spirit. Stylish, sincere writer seeks successful, creative man, 34-45, with sense of humor, for relationship. Note/photo. 6754 ☐

Romantic, Green-Eyed Italian—Handsome man, 40, with a loving heart and a warm, caring nature, seeks a slim, attractive lady. I enjoy travel, theater, dining out, music and, of course, being in love. If you want love, marriage and family in your future, please reply. 6736 ☐

Do You Believe In Magic?—I don't either, but I do believe that sincere, open and fun-filled relationships do exist. My schedule allows for limited but quality time that I'd like to share with someone special. I'm 44, successful, handsome and athletic. I'm intelligent, well traveled and unpretentious as well as funny, articulate and very generous. I'm looking for you - a bright, 25-45 lady. You're vibrant, warm, flexible and independent. You're a nonsmoker, have a great sense of humor and love to laugh. Please say you're out there - and respond with a note and recent photo. 6763 ☐

Smart, Pretty Jewish Female—41, seeks nice Jewish guy. Photo helpful. 6704 ☐

Plus-Size Beauty—30, seeks gentleman, 23-56, for friend and fun. 6765 ☐

Thoughtfully Romantic—Handsome Jewish male, 39, great sense of humor, love for outdoors... Energetic female sought. Be alive, bright, creative, together and spontaneous. Water lover and skier a plus. Send note and recent photo to: POB 291, Huntington, NY 11743

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Real Man Seeks Real Woman—Are you tired of dating immature, boring, wimpy, insensitive, low-class men? Well, I also have had enough with the female counterparts. I am a single white male, 38, 6'2", 190 lbs, self-employed, athletic, intelligent, romantic. I seek a mature but not stuffy, attractive, physically fit lady who has a zest for living - likes to laugh but is not silly, and who is a nonsmoker - for friendship, fun, romance, passion and relationship. 6750 ☒

Men, 47-57ish—I'm your Jewish dish/5'5", 120 and smarts aplenty/I'm adorable and hot/don't write if you're not. Nonsmoker. Photo/phone. 6752 ☒

Somewhere In NY—Is a man of means, 60 or over, who would value the attentive companionship of a gracious, successful woman executive. You'll find me loyal, serene, bright, ethical and happy. 6721 ☒

Very Attractive, Brunette Lady MD—50 years young, divorced, white, Jewish, 5'4", size 12 and fit, enjoys cultural activities, fitness, nature, travel. Seeks healthy, educated, successful, peace-loving white man, 50-62 years old, to start a friendship leading to committed relationship. Note, phone and photo please. 6831 ☒

Bike-Riding, Burrito-Eating—Jewish editor, 30, Elaine look-alike, seeks silly guy in suit. Note/photo. 6789 ☒

Music Producer/Attorney—38, handsome male, nonreligious Jewish, seeks dynamic, athletic woman (24-34), humor, secure, beautiful inside and out, for fun, sun, marriage, kids. No smoke. Photo/note/phone must. 6775 ☒

Suburban Wasp—Southern-born, Ivy-educated, international businessman, early 50s, seeks nonsmoking 40s partner - intelligent, educated, slender, adventurous, for steamboat, the Met, Truk and the Water Gap. Photo appreciated. 6714 ☒

Ft. Lauderdale Surgeon—Former NYer, 36, 6', handsome, seeks professional, nonsmoking Jewish female, 21-30. Note and photo a must. 6656 ☒

Partner In Fun—Pretty Jewish PhD, 37, 5'2", enjoys film, classical music, cooking, travel, hiking and my dog. Seeks attractive, intellectual man with liberal politics, for city adventures and romance. 6806 ☒

Maybe This Time It Will Be Us!—You know - spring, a person's fancy, all that stuff. Well, here it is - the real thing. Me: Westchester, 60, 6'3", ruggedly good-looking, homeowner, just retired. Looking for something to keep occupied with, other than my boat, garden, a couple of good restaurants, a few good friends. Toss in some travel, the right person to share it with...and we have a good thing going. You: Jewish, nonreligious, nonsmoking, tall, slim, reasonably attractive and a fantastic personality - ready for a serious relationship. Sorry: no picture, no answer. Short history and phone. 6663 ☒

Oh No!—I'm 33 and not married. My friends and family are shocked. Seeking a big, warm Jewish teddy bear who likes dim sum, hot chocolate and the zoo. Ability to do the Times puzzle a plus, ability to make me laugh a must! 6537 ☒ ☒

Male Order—Very attractive, slim, upbeat woman seeks 50-plus man of style, wit and substance for "chemistry". Note/photo please. 6730 ☒

Attorney - Handsome, Successful—CEO-type, divorced, white Jewish male (nonreligious), 41, 6', classy, sincere, romantic, generous. Enjoys travel, dining out, films and music. In search of beautiful, intelligent, caring, classy, passionate white female, 24-34, for long-term relationship. Note/photo/phone. 6687 ☒

Imperfect Woman—Looking for the perfect match. European-born, good-humored, spontaneous, warm, attractive, green-eyed, 5'7", early 40s, bohemian, arts and outdoors lover, successful computer professional/architect. Likes wading canyons in Utah and climbing peaks in the Rockies. Seeks smart, affectionate man, 40-55, with similar interests. 6780 ☒

Wanted: 50-Plus Man—For Jewish, pretty, slim, cultured; Moscow-born. 6739 ☒

Sweet, Sexy And Sane—Beautiful (thin but curvaceous, long dark curly hair, green eyes, ready smile) attorney, 28, Catholic (you needn't be), fun(ny), warm and romantic, looking for a best friend first for a love that will last. Note/photo/phone, please. 6678 ☒ ☒

Good-Looking Professional—Jewish (you need not be), young-looking 52, 5'9", 160 lbs, good sense of humor, secure, varied interests. Seeks intelligent, warm, affectionate, secure, unencumbered, commitment-minded, slim, pretty nonsmoking female, 42-50, with down-to-earth values. Note/photo/recent photo please. 6709 ☒

Gay Man—34, 5'10", 175 lbs, dark hair, handsome, bright, good shape, healthy, quality - seeks similar, 30-45. 6694 ☒

Home Alone Too—The work is great, but it's hell on my social life. Writer, 39, 5'11", thin, good-looking (so I've heard), searching for a pretty, slim, down-to-earth woman. I like rock 'n' roll, movies, hiking, old bookstores, dogs that retrieve and an occasional game of catch in Central Park. And you? 6692 ☒ ☒

Handsome, Athletic, Successful—Jewish executive, MBA/JD, seeks very bright, sensitive Manhattan lady, 28-35, MBA/JD type. Photo. 6751 ☒ ☒

SEND

A WRITTEN RESPONSE
Here's How:

STRICTLY PERSONALS

New York Magazine, Box # _____
P.O. Box 4600
New York, New York 10163-4600

Warm, Vibrant, Classy—Catholic female, 42, professional in the arts, seeks highly educated and successful man, 40-50, 5'10" plus, healthy and fit, with a wide range of interests (theater, beach, antiques, travel), for a serious relationship. Nonsmoker. Letter with photo appreciated. 6741 ☒

Trader By Day—Pretty, single, thin Jewish Manhattanite by night. The perfect trade for me is a sincere, tall, fit, attractive, single professional - late 30s-early 40s, who enjoys sports, beach, dining, traveling, movies, fun times and good conversation. Photo. 6809 ☒

Look Around—Pages predominated by the material machinations of those trying so hard to "be cool". But for you, a warrior, there's higher ground. A mystic/wizard seeks his skinny soul mate. She travels well, doesn't rely on her beauty, and is perhaps young enough to start a family. Race not a factor. I'm tall, athletic, lean, rugged, 47 and still good-looking. I live in the woods (914), the sea (305)/(809), and resist (212). This adventuress doesn't read NY Magazine, so please give her this. Photo. Thanks. 6705 ☒

Smart, Sexy, Pretty, Warm, Fit—Psychotherapist and mother of 13-year-old girl, early 40s (looks like 30s), with active, fun-filled and constantly evolving life, extroverted and compassionate listener. Seeks smart, funny, considerate, honest guy (42-52), with joie de vivre, passion and sensuality, for friendship and romance or whatever feels right. Love of the arts: classical music, dance, theater, film; love of spontaneity, deep conversation, travel, adventure, good friends, family, and lots of heart...are pluses. 6089 ☒

The Real Thing—Sincere, attractive Jewish male, 28, 5'10", actor/producer, seeks young, beautiful, honest woman to share the best that NY can offer, for a lifetime. Note/photo a must. 6690 ☒ ☒

Don't "Passover" Me—If you're a mensch! Single Jewish female, 37, health-care exec, seeks mate for friendship, marriage, kids, etc. I'm too self-effacing to give a physical description, but friends call me pretty, stylish, sexy and a warm, wonderful friend. I'm a Manhattanite, comfortable at beaches or balls. You're Jewish, 34-47, warm, financially secure, love travel and culture, and are confident enough to support my personal and professional achievements. Note/photo/phone. 6811 ☒ ☒

(212) Request—To meet a petite, professional, witty city gal who is of sound body and mind. Let's share life's pleasures... Ultimate happiness is just a reply away! I'm a 42, well-dressed, successful business type, 5'8", 160, brown/blue, semi-athletic. I like skiing, rollerblading, fine dining, Caribbean adventures, long walks, beach...etc! Photo and phone requested. 6696 ☒

ENCORE, ENCORE New York Magazine's Strictly Personals

returns to the
fabulous
Copacabana,



**Thursday, May 18, 5:30-midnight,
for a springtime celebration.**

**We had a blast at our Valentine's celebration
and want to give a repeat performance.**

Admission includes a great buffet (still two food stations and no lines!), the ever-popular 25%-off Strictly Personals coupon - and a few other surprises too. So join us for a night of dancing, possible romancing and...who knows what?!

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Tickets will be mailed to you and a list will be at the door.

For more information, call 212-545-3668.

Romance At Rainbow Room—With attractive, elegant brunette, 39, 5'5", 115, Mediterranean features, Protestant. I'm a Washington attorney. Willing to travel/relocate. You are successful, dynamic, ready for marriage, family. 6725 ☒

Mr. Perfect—Way, way above average in everything. My creative achievements behind the scenes in the entertainment industry make me successful and famous. I'm looking for a beautiful, vivacious female with model looks and sharp wit, to share my adventure. I'm nonreligious Jewish, with movie-star qualities, and you're ten years my junior, late 20s, able to melt hearts with your eyes and smile. Equal consideration to struggling actresses as to accomplished lawyers. Photo. 6522 ☒

Blond Bombshell—I am not. But warm, sexy, pretty Jewish brunette woman I am. Love the theater, wandering through museums, undiscovered restaurants, long walks in the city or on any beach. Seeking Jewish man, age 35-45, who wants a friend and a lover to share what life can bring. Note/photo helpful. 6682 ☒

"Still Crazy After All These Years"—But in a healthy and wise way. Playful, adventurous, spirited, passionate, attractive, athletic woman with a kind heart, open mind and a good body, looking for a male counterpart, 48-58, to share a journey into the 21st century - or at least a cappuccino within the next few weeks. Nonsmoker please. 6745 ☒

Your Future Is Here—Tall and handsome businessman, low mileage, original equipment, 38, seeks attractive, fun-loving, caring and intelligent Jewish woman, 28-35, to share life with. Note/photo/phone. 6699 ☒

Undiscovered Gem—Seeks diamond-in-the-rough. This cute Jewish male, 31, 5'7", enjoys tennis, hockey, working out, dancing, theater, the mountains and exotic travel. Seeks athletic Jewish lady, 23-31, to shine with forever. Note/photo - will exchange. 6703 ☒

Single White Male—Seeks Chinese or Korean lady, 26-35. Financially secure businessman, 40, seeks cuddly, affectionate seamstress who loves humor/skating/food/poetry. Photo please. 6788 ☒

Big Blue Eyes—Very pretty, bright, slim woman, 39, seeks very attractive, bright gentleman, 37-47. Photo/phone. 6833 ☒

Exotic, Bright, 40ish—Fit, single brunette, with Israeli background, seeks attractive, bright, accomplished male counterpart, 48-56, for NYC cultural exploring, dancing, travel and emotional bonding. Photo please. 6661 ☒

Florida, Full-Figured Woman?—If so, then this cute, warm Florida male, 39, would love to hear from you. Area code (305), (407) preferred. 6827 ☒

Lovable Lawyer—Slim, attractive brunette attorney for good guys, 34, loves beach, books, long walks - seeks man with intelligence, character...for serious relationship. Letter/photo. 6748 ☒

Charming, Musical, Pretty—Rubens, 44, seeks man of warmth, joy. 6797 ☒

Stunning, Spicy, Spirited—Successful, athletic, adventurous professional, looking for just one man to share committed relationship that makes everything else pale. Substance, style, integrity and humor important to this believer in magic. Longing for a best friend, 40-50, who will make my heart stand still. Note/photo/phone. 6758 ☒

Dark-Haired Beauty—Petite, sophisticated, sensual, exciting, 50ish NY divorcee, artistic in nature, seeks successful gentleman for travel to Sicily... But let's start with dinner at your favorite Italian restaurant. Photo/note. 6792 ☒

Lovely, Elegant Lawyer—Straight blond hair, dark eyes - seeks quality, gentle man, 40s. 6653 ☒

I Have And You Have—An active and energetic business life - but I want and I need a wonderful and warm man in my life. This attractive, slim, curvy middle-50s woman would love an old-fashioned date with you. Nonsmoker. 6718 ☒

Springtime In New York—Very successful, well-established white male seeks a 30-something female for love and marriage. I am 45, divorced, no children, a finance professional, Christian but non-religious, tall, very athletic, amorous and adventurous, with a city/country life style. You are young at heart but experienced enough to know that something wonderful can happen during springtime in New York. Please be caring and communicative, socially graced but a bit of a rebel, and believe that, with the proper person, every day can be Valentine's Day. Note and photo are a must. 6511 ☒

Wanted—Male with brain and senses of humor and adventure, born 1940-50, willing to do your favorite ten fun things with me: female, 40something, 5'5", cute. I'll reciprocate... Send list. 6655 ☒

Globetrotting (Congo To Borneo)—Fun, warm, down-to-earth, bright gal, 37, 5'4", 125, seeks brainy, good-hearted explorer, 35-42, who'd rather be fording Amazon than reading personals. 6702 ☒

Modern Yet Traditional—Lady, mid 40s, attractive, educated - loves animals, travel and the excitement of doing a deal. Seeks educated professional gentleman, late 40s-50s. Friends first. 6717 ☒

Marriage-Minded—Very pretty, petite, well-grounded, successful accountant seeks financially secure, emotionally stable, extremely romantic professional man, mid 40s-50, to share all that is life. Note/photo. 6771 ☒

Best Reasons To Respond—You are a bright, 45-plus, professional man, able to communicate and really ready to share your life, love and treadmill with a sexy, stunning, blond/blue Jewish female with humor and style. Photo. 6795 ☒

Offbeat Brown-Eyed Beauty—All the usual - bright, well-educated, athletic and accomplished. 38 years old. Successful lawyer, marathon runner, skier, "wannabe" tennis player and avid reader, with a downtown sensibility. Seeks rugged guy with interests in the outdoors, books and the arts - for friendship, romance, passion (not necessarily in that order), and maybe happy ever-after. Sense of humor appreciated. Note/photo please. 6746 ☒

Make Our Dreams Come True—Very pretty, petite, intelligent, lively Jewish executive - loves music, travel, tennis, cooking. Seeks good-natured, educated Jewish man, 33-45, who's fit, witty, and sharp, to share enchanted evenings and fun-filled days. 6610 ☒

Smart, Sexy, Sweet—Woman, warm and funny, adventurous and forever liberal, looking for good man, 35-50, kind, interesting, attractive and accomplished. 6790 ☒

Handsome Jewish Male—Ivy MBA, seeking one special, marriage-minded Jewish lady, to 37, 5'3" plus. 6660 ☒

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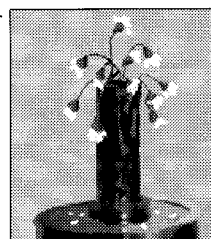
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Okay! Okay!—Well I finally wrote this ad. I'm going to give you a subject... Single Jewish female, 36, who is beautiful, energetic, successful and fun, seeking single Jewish male - financially secure, happy, handsome and athletic, and ready for commitment. So, talk amongst yourselves - and if you are 30-45 years old, send note/recent photo, please. 6689 ☒

Originally Southern Lady—32, attractive professional, seeks Southern (or part Southern) gentleman professional of exceptional character and decency, for committed relationship. Hobbies include many sports, theater, books. 6664 ☒

Good-Looking, Accomplished Artist—49 plus, loves city and country - seeks successful man with humor, who loves music, talking and being alive. 6760 ☒

Handsome, Humorous And Fit—Educated Jewish entrepreneur, 5'9", 166, very young 52, seeks smart and sweet, buxom beauty for happiness. 6822 ☒

Tired Of Kissing Frogs—Bright, articulate head-turner, 35, is seeking her handsome prince. My prince is a tall Jewish professional, 32-42. For hugs laughter and a "happily ever after" ending. Note/photo/phone. 6768 ☒

Tall, Slim, Kind—Affectionate, attractive, 40s professional man seeks similar, unencumbered woman, 30-42, 5'6"-5'9", for friendship, peace and life's passion. 6723 ☒

Pixie Blond Journalist—Seeks 35-plus, literate, kind man. 6828 ☒

Different Kinda Guy—Tired of playing at singles events, although in demand thereat. Now seeking one woman - go figure! Beauty, intelligence, dry sense of humor essential. Win me. 6819 ☒

Kathleen Turner Looks (Really)—40, 5'8", classy, slim, family values, vivacious, Ivy grad, upbeat, bright and fun. Seeks kind, handsome, funny and ambitious man for serious relationship. Photo appreciated. 6761 ☒

Excited About Life—And seeking to explore all NYC offers. I'm 31, 5'8", Catholic, slim, pretty, smart, warm, upbeat, nonprofit MBA - interested in social change. Would enjoy company of single white male, 31-40, interested in sharing life's finer things: theater, restaurants, literature, movies, walking tours, current events, chocolate and good wine. 6658 ☒

Philadelphia Story—33-year-old, tall, attractive, easygoing MD seeks female to help me find what I miss: cheesesteaks, Eagles tickets, and most of all romance... here in the Big Apple. 6815 ☒

Down-To-Earth Executive—Tall, athletic, charming male, 41, with a great sense of humor and love for life - looking for attractive, charming Christian woman, 30-38, to explore and enjoy the finer things of NY, leading to a lasting romantic relationship. Note/photo. 6713 ☒

Ivory Girl Seeks Christian—I am very cute, have long blond hair, blue eyes, 5'6", 125 lbs. You must be handsome, 35-45, smart and fun. Photo. 6048 ☒

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Pretty American-Oriental—37, slim, 5'1", down-to-earth professional, seeks commitment-minded white male, to 39, to share all life has to offer. 6651 ☐ ☐

Sparkling Eyes, Long Legs—Warm heart. Irrepressibly spirited, highly educated, cosmopolitan, secure professional, 44, ex-model. Seeks articulate, accomplished professional man, under 55, over 5'11", for dazzling journey. 6778 ☐

What More Could I Want?—Healthy, fine family and friends, good career. Tall, 5'11", very attractive professional woman, 43, seeks a tall, kind, intelligent, curious, passionate man, 38-50, to share the difficult, enhance the beautiful aspects of life. Enjoys film, travel, walking, arts. Note/photo. 6744 ☐ ☐

Alluring—Woman, 35, 5'6", green-eyed brunette. Exciting, spiritual, beautiful, slender, fit, fun-loving, lovable, cultured professional. Desires: handsome, educated, fit gentleman, successful, humorous, generous, 30s-40s, 5'10" and up, Jewish/Italian. Letter/photo desired. 6793 ☐

Blond Bombshell Seeking Target—Trim 5'10", green-eyed professional woman, 36, with wit, warmth, elegance and charm, seeks tall, athletic, successful professional man, 35-42, to welcome in the spring. Note/photo/phone. 6830 ☐

Great Smile—Likes to laugh. Pretty, 36-year-old professional who enjoys the finer things in life, is interested in a great guy who is successful, handsome, fit, 36-40. You tell me the rest. Photo. 6720 ☐

Normal—Marriage-minded, single white male, 40-50, who loves outdoors, world art, music and travel, with riotous sense of humor, sought by smart, vivacious NYC professional gal, 40. Kids okay. Note/photo/phone. 6742 ☐

Handsome, Tall, Athletic—NYC professional and entrepreneur. Varied interests, mid 30s, seven-figure company/solid six-figure income. Success is hollow without proper love and companionship. If you are very attractive and slim, professional (MD, JD, DDS, etc.), very ambitious - and ready for love and family as well, let's meet and take it from there. NYC preferred. Recent photo and phone essential. 6673 ☐

Chinese Lady—Petite, warm, pretty. Seeks good-looking, sincere gentleman of integrity, nonsmoking professional and successful businessman, 50-60. Photo/note/phone. 6794 ☐

Marriage-Minded DDS—Seeks single, Jewish professional gal, 29-34, for love, marriage, family. Phone/photo. Queens/LI. 6782 ☐

Have You Done Your Homework?—Petite, attractive, creative Manhattan professional, 40something - looks 30something, with a lot to offer. Looking for monogamous, emotionally mature, financially responsible, self-aware, undemanding, health-conscious Jewish man, 44-54, with spiritual, intellectual, artistic interests. Integrity, warmth and sense of humor a must. 6711 ☐ ☐

Great Voice Wanted:—Please be male, 43-53, currently single, potentially exuberant and desirous of a spring flirtation. I'm a (212) woman, I enjoy my life, weekends and a voice deeper than mine... 6824 ☐ ☐

Wonderful Woman—With fabulous life, wants to meet an adorable man who is ready for a growing, lasting love. I am European, blond, fair of face, slim, gentle and exciting. My man is 40ish. He is kind, sexy, sophisticated, passionate and substantial. He has good friends and is in touch with nature. It's time. 6770 ☐ ☐

Successful Entrepreneur—Seeks partner. Creative, inquisitive, handsome Jewish male, 29, with good sense of humor and Ivy League MBA, who enjoys tennis, theater, modern art, gourmet cooking and candlelit dinners, seeks ambitious, bright, sensitive, caring, petite woman with a zest for life. Note/photo. 6679 ☐ ☐

Come Sail With Me (LI Sound)—Tall, 6'5", dark and handsome entrepreneur/sailor, 42, seeks Jewish (nonreligious), s.a.s.y. first mate (smart, attractive, slim, sensitive, youthful), 5'7" plus, 30-38, for enjoyment on sea and land. Nonsmoker. Note/photo/phone please. 6803 ☐

Former Dancer/Choreographer—Beautiful, divorced Jewish health professional with 9-year-old son, 34, 5'6", slim and sexy, seeks Manhattan GQ type, MD or PhD, to share life, love and family. Must be 34-45, very trim, successful, sexually adventurous, philanthropic and humble. No smokers. Note/photo a must. 6715 ☐

Golfer Preferred—Extremely attractive, slim Jewish widow with a passion for life, the arts, dining, dancing, romance, etc., seeking financially secure gentleman, 48-62, with similar interests. Sense of humor a must. Photo. 6728 ☐ ☐

Single Dad—40, Jewish (nonreligious), Brooklyn-based, seeks slim white woman, under 42 and 5'7" max - ready for a relationship leading to marriage. Note/photo/phone. 6719 ☐

Scottish Gentleman Sought—Secure, educated, honest and fun - by woman professional, 36, who vacations in Scotland...and misses it. 6727 ☐

Unclaimed Treasure—(This ain't no fool's gold!) Very pretty, thin and fit, brown-eyed Jewish female, 33, 5'7", sophisticated, intelligent, creative and cultured, with keen wit and spirited nature, seeks a bright and accomplished, family-oriented man - fun, dynamic, warm and good-hearted, ready to stake his claim. Note/photo. 6829 ☐ ☐

Best-Kept Secret—Dignified, affluent NYC CEO - tall, sophisticated, youthful, suburban NJ widower with blue Irish eyes and elegant lifestyle - seeks an interesting, chic, caring, sophisticated total woman desiring a best friend, lover, confidant to share her dreams, ambitions and tender emotions. Letter/recent photo, please (sorry). 6525 ☐

Sunday Sailor—Fun-loving, romantic, 6', 190, 47, nonsmoker, Christian, Manhattan resident. Likes to walk on the beach or bike in the park, dine by candlelight, drink wine and champagne. Offering a caring, entertaining, loving, romantic relationship. Photo and note. 6659 ☐

Make Me Write Poetry—Charming lady seeks inspiration from a romantic good guy. If you're a successful Christian man, 35-48, who appreciates wit, wine and wants relationship with an attractive lady who loves to laugh, perhaps I can be your poet laureate. 6774 ☐

Funnyish And Amusingish—Jewish, 37, 6', blue-eyed. Perpetually optimistic about meeting a pretty, smart, funny professional woman who's looking for more than to window shop - a beginning of sharing friendship, love, laughter and law school bills. 6657 ☐

A Little Picky!—Seek charming, bright Jewish man, 62 plus, who still drives, walks, talks. Me? Cute, slim 5'4" widow, loving, talented. Ridgewood, NJ. 6691 ☐

Creative Professional—Beautiful, fit, sexy, stylish, fun, NYC single female seeks successful, strong, adventurous man, 40 plus, for lasting relationship. 6796 ☐

Tall, European-Educated—Single, affectionate, witty, Jewish, nonreligious man, late 30s, industrial PhD, seeks thoughtful, playful woman to share classical music, films, museums, coziness. NY/NJ. 6777 ☐

Always A Bridesmaid, Never A Bride—Cute Jewish female, 27, RN, who enjoys traveling, the Giants, wild nights out on the town or quiet evenings at home, seeks romance with a professional Jewish male, 26-35, to bring home to mom and dad. Note/photo. 6798 ☐

Beautiful, Spirited Teacher—Fit, hip, Catholic, 34, seeks cool guy/warm heart. Letter/photo to convince me. 6817 ☐

Tall, Relaxed Jewish Male MD—40, seeks similar Jewish female, 30-40. 6821 ☐

Time's Ripe—Substantial doctor/inventor - for permanent relationship. Good-looking, nice guy with varied exciting interests, seeks lady love, nonsmoker, 34-42. Picture necessary. 6814 ☐

SEND

A WRITTEN RESPONSE
Here's How:

STRICTLY PERSONALS

New York Magazine, Box # _____
P.O. Box 4600
New York, New York 10163-4600

Adorable, Appealing—Adventurous professional gal seeks compatible Jewish guy, 48-55, 5'6"-6', humorous and personable, to share dinner, theater, travel, music, etc. Note/photo/phone. 6722 ☐ ☐

Stop!—Conservadox mensch, 45, 5'11", PhD, good-looking, down-to-earth, caring, sane...seeks like-adjected counterpart, for keeps. 6708 ☐

Smart Woman In A Real Short Skirt—Vivacious, petite, blue-eyed, very fit female, 33, looking for a sexy, sincere, funny, athletic man, 28-35, to add spice to my life and warmth to my heart. Note/photo/phone. 6807 ☐ ☐

Stefanie Powers Type—Flowing brown hair, blue eyes, 5'6", 40, Jewish, slim but curvy, seeks handsome, sophisticated and kind man, 5'10" plus, 40 plus. Photo please. 6764 ☐ ☐

Sincere, Attractive, Fun-Loving—Jewish female would love to meet tall, sensitive, athletic, 55-60, outdoors guy with great sense of humor. Tennis, beach and photography would be a plus. 6781 ☐

Pretty, Shapely, Creative—Professional woman seeks optimistic, educated, reliable, supportive man for intimate friendship. 46-57. No smoking. 6675 ☐

Wanted: Real Person—Professional Jewish female, 37 years old, naturally pretty and slim. Disillusioned with NY singles scene. Looking for a professional Jewish male, age 35-45, with old-fashioned values, ready for a sincere and honest relationship. Photo appreciated. 6820 ☐

Now For Something—Completely different. Single, white Jewish female, smashing, sexy, serious, successful, stable, slim, slightly less than 35. Really only one man, the right man, need reply. 6783 ☐

Green-Eyed Blond Designer—Gorgeous or girlish, seeks 30something, tall, smart jock with boyish grin and dancing shoes. Note/photo. 6710 ☐

So What—If I'm a gorgeous, bright and exciting 34-year-old woman? I still don't have you! A handsome, successful, charismatic man who knows how to turn his dreams into reality. Photo necessary. 6716 ☐

Aren't You Curious?—Single female, 40, entrepreneur, traveled, arts, kind, loyal, fit, humorous, your best friend. You: 35-50 mensch, priorities right, enjoy beach, swimming, opera, skiing, family-oriented...then I'm curious about you. Note/photo/photo. 6700 ☐

Radiant Redhead—Irish-American, buxom, single white Christian female, 30s, sincere, handsome, single white Christian male of Celtic descent, 35-45. Must be nonsmoker, like dogs, well-employed. Brogue/Scots burr a plus. To share life, love and future. Note/photo/photo. 6835 ☐

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that the majority of **schools**, private or public, do not check their employees
(teachers) adequately? Did you know that hiring a **nanny, baby sitter and
other live-ins** from an agency does not **guarantee** an in-depth background
analysis? Trust your loved ones in **nursing homes**? Your children in day-
care centers? Did you know that statistics have shown that **undesirables**
know how to manipulate the system in order to procure employment in
professions of this nature? Alarming, yes. Uncontrollable, no!

STOP

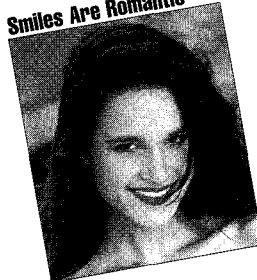
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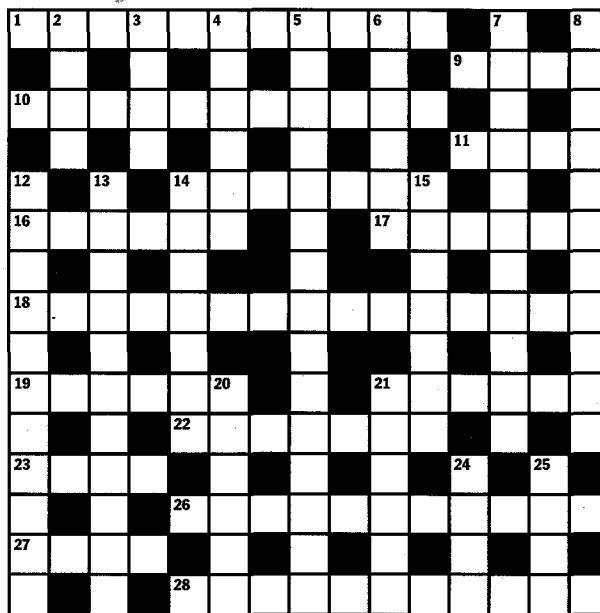
ASSORTMENTS

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Weekly bulletin Board
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'Sunday Times' of London Crossword

ACROSS

- 1 Prayer of a bird held in its bill. (11)
- 9 Nothing was in a hurry in Africa. (4)
- 10 America is corrupt and good fellowship is surprisingly dear in it. (11)
- 11 Glance this way, being seen in the fog less clearly. (4)
- 14 Bungled, being down on a journalist. (7)
- 16 Making nothing revive with the mouth. (6)
- 17 French river right for the fisherman. (6)
- 18 Congregate in making an impression as a hobby. (5-10)
- 19 Turn gloomy when a box appears in the study. (6)
- 21 Still about five turn up. (6)
- 22 On the throne so expecting to lose one's head? (7)
- 23 Bird makes love in the country. (4)
- 26 Hide chief in town. (11)
- 27 Old actor who puts one in the shade? (4)
- 28 Puts this end differently as a reward for learning. (11)



DOWN

- 2 Biblical character who makes a joke. (4)
- 3 Cheese which is the reverse of manufactured. (4)
- 4 Almost going north too soon. (6)
- 5 Team whose hut holds a group of fighting men in an iron grip. (9, 6)
- 6 Select groups are back in the part of Somerset I left. (6)
- 7 Trains begin turning into ships. (11)
- 8 Make underground place in Sussex ask questions. (11)
- 12 Unselfish when opponents are in front of one inside the box. (11)
- 13 A soldier is correct about nothing if he lets a deserter go. (11)
- 14 Girl who panics? (7)
- 15 Decline to get rid of the smell? (7)
- 20 Most up-to-date, like us in the home. (6)
- 21 Confine one after the other by the sound of it. (6)
- 24 Not that it has to be after it for a tragic character. (4)
- 25 A friend and I make up a language. (4)

'See 66-Across': 'Cue' Crossword • By Maura B. Jacobson

ACROSS

- 1 Unpermissive
- 7 Practices boxing
- 12 Rigg and Ross
- 18 Soul-singer Franklin
- 19 First to bid, in bridge
- 20 Mystical
- 21 Start of a verse
- 25 Soap ingredient
- 26 Ladle off the fat
- 27 Countless ages
- 28 For fear that
- 29 Media co.
- 30 Decay
- 32 Notorious pirate
- 34 Darjeeling export
- 36 Shrieking sounds
- 37 Food-wrap trademark
- 39 Self-image
- 40 Fictional Beau
- 42 Llama's habitat
- 43 Verse continued
- 47 Something peculiar
- 48 Kind of pastry
- 49 Waiter's tote
- 50 Direction abbrs.
- 52 Bell's inv.
- 53 Calligraphy line
- 55 Brainpower letters
- 58 Zero Mostel's son
- 61 Standard of perfection
- 63 Mexican tribesman
- 64 Yes, François
- 65 Intruder in the grass
- 66 Title of this puzzle
- 70 Claiborne of couture
- 71 Zuider, e.g.
- 72 Mts.' heights
- 73 Act the coquette
- 74 Labyrinth
- 75 Blast with a laser
- 76 — on the line
- 78 "... by the same door where — went": Omar Khayyam
- 79 It's a long story
- 82 Songstress Mitchell
- 83 Awards of tribute
- 86 Morals monitor
- 90 Verse continued
- 95 At — for words
- 96 Conceals
- 97 First numero
- 98 Cubic meter

DOWN

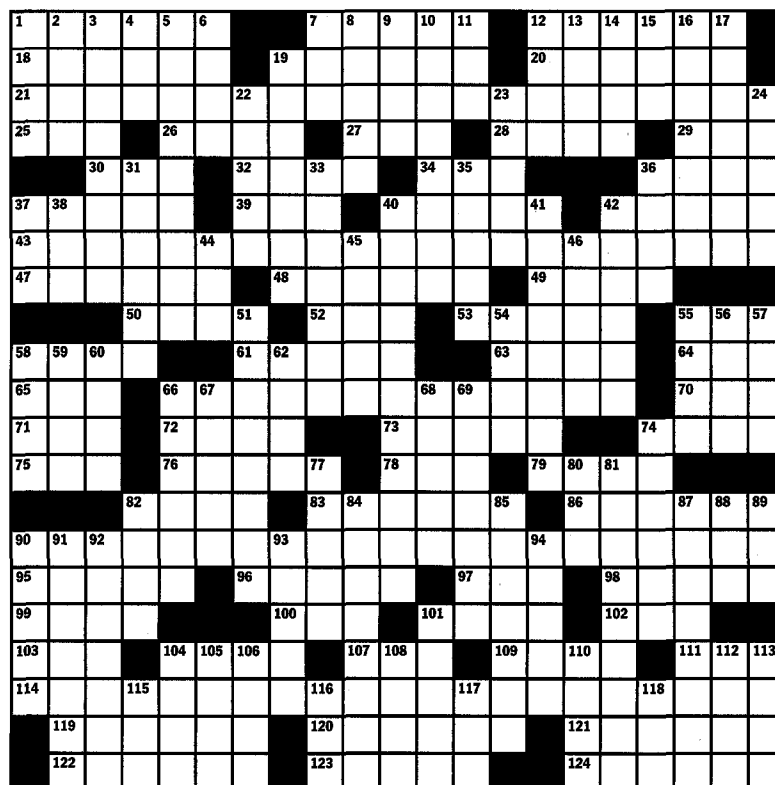
- 99 Waist container
- 100 Tobacco adulterant
- 101 Sky twinkler
- 102 Follower of tic and tac
- 103 Alphabet sequence
- 104 Algae extract
- 107 Warmed the bench
- 109 Tex-Mex snack
- 111 Koppel of TV
- 114 End of the verse
- 119 Intestinal prefix
- 120 Sites for rites
- 121 Midnight rider of 1775
- 122 Yule drink
- 123 Mickey Mouse's dog
- 124 Orientals

DOWN

- 1 Begin a voyage
- 2 Helen's city
- 3 Sent for another opinion
- 4 Big Business monogram
- 5 Roasted tidbits
- 6 Vehicle for Rommel
- 7 Neptune's domain
- 8 Removed the rind
- 9 Ken-L-Ration rival
- 10 Goes in again
- 11 B'way sellout sign
- 12 Big name in Hawaii
- 13 Sherbets

- 14 Savings or charge: abbr.
- 15 Not any, in law
- 16 Neighbor of Oakland
- 17 "— up" (robber's order)
- 19 Minor deity
- 22 Boosted, as prices
- 23 Rio de la —, Argentine river
- 24 Billiards shot
- 31 Clumsy-mannered
- 33 Gave gratuitously
- 35 Tallinn citizens: abbr.
- 36 Ending for tend or depend
- 37 — Paulo, Brazil

- 38 Stew suffix
- 40 Beheading devices
- 41 Farthest limits at each end
- 42 As sly —
- 44 Carrie or Louis
- 45 — a time (singly)
- 46 Novelist Jong
- 51 Approximately of the seventh decade
- 54 Riviera high seasons
- 55 Kansas city
- 56 Informal exam
- 57 Shoe salesman's query
- 58 Basin Street music
- 59 Top draft rating
- 60 Staircase unit
- 62 Memorable Arnaz
- 66 Claws
- 67 "— flowing with milk and honey"
- 68 Pavarotti is one
- 69 Job for Figaro
- 74 "... so much owed by so — so few": Churchill
- 77 Bara of the silents
- 80 Blackjack card
- 81 Jewels
- 82 Equitable
- 84 Vend more than intended
- 85 Beethoven opuses
- 87 Bouquet flower
- 88 Regatta need
- 89 Pumpernickel's kin
- 90 Synagogue leader
- 91 Person voted in
- 92 Making pleats
- 93 River of Slovakia
- 94 Voracious eel
- 101 Ermine, in summer
- 104 Prayer finale
- 105 Copter's cousin
- 106 In — (bewildered)
- 108 Outermost Aleutian
- 110 Actress Irene of "Fame"
- 112 Bring home the bacon
- 113 Uses henna
- 115 Fine silver: abbr.
- 116 Phone cut-in
- 117 Not an amateur
- 118 506, to Caesar



NEW YORK MAGAZINE COMPETITION

CARMEN "ROUNDER" MOUNTAIN—queen of punch-wrestling. In private life, Mrs. Earvin "Magic" Mountain.

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Results of Competition 817, in which you were asked to invent a country-song title.

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First Prizes of two-year subscriptions to New York to:

"I Got Lucky at the Family Reunion"
Patrick Zabatta, N.Y.C.

"My Wife's Gone, My Dog's Dead, and I'm Sober"
Charley Sampsel, Kalamazoo, Mich.

"My Daddy Was a Cowboy, But I Like Women"
Hector Emmauhl, Bowie, Md.

Runner-up Prizes of one-year subscriptions to New York to:

"There's Other Things Besides Your Door That I've Been Goin' Through"
Norma Thomas, N.Y.C.

"Your Heart's As Cold As a Neon Sign That Says NO ACANCY"
M.M. Solon, Springfield, Va.

"Since You Left Me I'm Beside Myself, but Neither of Us Wants You Back"
Dan Greenburg, Hastings-on-Hudson, N.Y.

And Honorable Mention to:

"He Were So Ugly Ah Couldn't Drink Him Purty"
Bernhard Purk, Cleveland, Ga.

"I've Seen More of Harvey Keitel Than I Seen of You."
Ceci Sommers, Shadyside, Pa.

"I Woulda Left You Long Ago If You Hadn'ta Left Me First"
Carol Sontag, Detroit, Mich.

"I Saw Your Family Bible in My Brother's Room Last Night"
Mary Olson, Springfield, Va.

"I Burned Her Jeans Last Night"
Leonore Israel, N.Y.C.

"Cowhands on My Mind"
T. N. Brekko, Hartford, Conn.

"You Voted Right, So I Left"
Janet Millenson, Potomac, Md.

"If You Won't Leave Me, I'll Find a Woman Who Will"
Dr. & Mrs. Andrew Benjamin, Mt. Kisco, N.Y.

"Drivin' Fifty Miles to the Movie"
Jim Sipple, Lawrenceville, N.J.

"Straight Up With No Chaser, I Gotta Erase Her From My Mind"
Tom Miller, Sawyerville, Ala.

"My Cap May Be on Backwards, But Baby, My Head's on Straight"
David English, West Somerville, Mass.

"A Dude Is Just a Dud Without the 'E' "
Laura Shea, N.Y.C.

"Almost a Virgin"
Peg Russel, Sarasota, Fla.

"You Broke My Heart So I'm Playing With Your Head"
Larry Laiken, N.Y.C.

"He's Just Bubba to Me"
L. Soth, Northfield, Minn.

"I'm Lost Without You and Your Map"
Barrie L. Holtz, N.Y.C.

"The Piggly-Wiggly Pickup Blues"
Jim North, Sea Cliff, N.Y.

"I'm Not Drinkin' Anymore (but I'm Not Cheatin' Any Less)"
Rob Tannenbaum, N.Y.C.

"Trailer-Park Heart Thief"
Thomas Moloney, West Milford, N.J.

"I Knew He Was a Cowboy When He Two-Stepped on My Heart"
Tina Conner, Washington, D.C.

"My Horsin' Around Drove My Wife out of Town"
Bill Dwyer, Rochester, N.Y.

"How Come My Diamond Don't Scratch Glass?"
Carroll C. Calkins, N.Y.C.

"If I Line Dance With You, Will You Line Up for Me?"
similarly: Richard J. Hafey, Paxton, Mass.; Odette Haler, Winnetka, Ill.

"The Biggest Jerk at the Tractor Pull Was My Lover"
Ann Woodyard, Westminster, Col.

"Mama Makes the Babies and Daddy Makes the Bread"
Lee Bennet Hopkins, Scarborough, N.Y.

"Since You Got Your Lexus, I Don't Know What Sex Is"
Dorothea Scher, N.Y.C.

"My Been-Around-the-Block Girl"
Clive Lewis, Englewood, N.J.

"Crackers in Bed"
David James Robinson, N.Y.C.

"He's Drivin' Down the Fairway While I'm Puttin' on the Green"
Ellen Burr, Truro, Mass.

"I'm Not Your Whistle-stop"
Barbara Duffy, Lakeland, Fla.

"Empty Bottles, Empty Arms"
Abigail Dobbs, Stone Mountain, Ga.

"Cheese Dogs and Heartache"
Andy Gordon, W. Hollywood, Calif.

"She Took the Kids, the Car, and the Clicker"
Kim Brigham, Lincoln, Mass.

"It's a Dawg-Eat-Dawg World"
Alexander Chiquoine, Reedsburg, Wis.

"Put On Your 'Go-to-Hell' Shoes and Take a Walk"
Bill Planck, East Grand Rapids, Mich.

"You Took My Money, My Guitar, and Your Leave"
David Frenkel, Sunnyside, N.Y.

"I'm Free to Find Someone Else to Hurt Me"
Fred Friedman, Lakewood, Col.
sp. ment.: Bob Pederson, Los Angeles, Calif.

"I Smoke, I Drink, I Eat What I Shoot"
Elisse Jo Goldstein, N.Y.C.

"My Stetson Don't Fit"
Jane Hinckley, Hicksville, N.Y.

"You Never Told Me You Had a Twin Sister"
Steven Gracyalny, N.Y.C.

"Three Rings on My Fingers, One for You, One for Me, One for Him"
Justin Felmet, Wintersville, Ohio

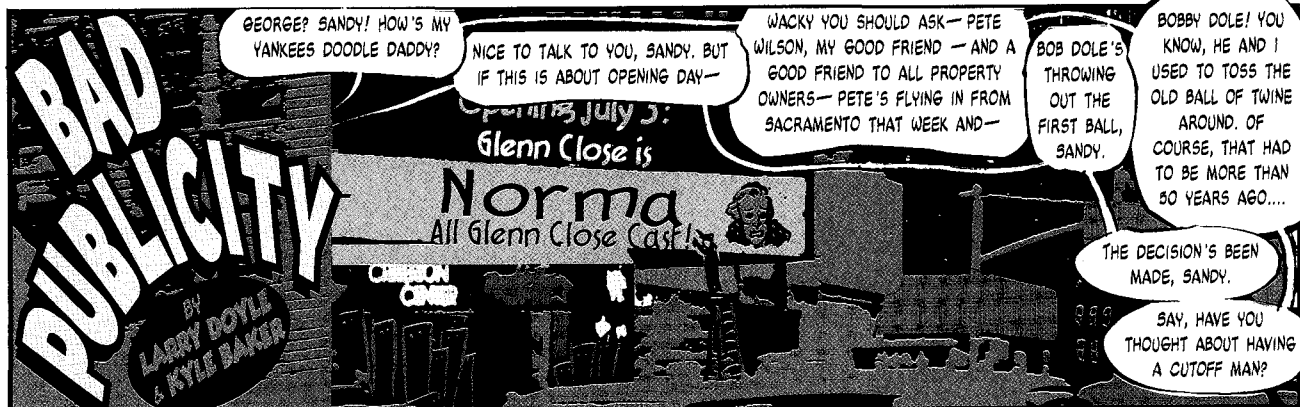
"There Ain't Nothin I Wouldn't Do for Him, and Nothin's What He's Done for Me"
Corin Graf, Austin, Tex.

"So Long, Mary Ann, I Can't Stand the Competition"
Albert Komishane, Elizabeth, N.J.

Competition Rules: POSTCARDS ONLY, PLEASE, TYPE-WRITTEN IF POSSIBLE. ONE ENTRY ONLY should be sent to Competition Number 820, *New York Magazine*, 755 Second Ave., New York, NY 10017-5998. It must be received by April 21. Editor's decisions are final, and all entries become property of *New York*. Results and winners' names will appear in the May 22 issue. Out-of-town postmarks are given three days' grace.

Pete's Dragoon

Spinsergeants Sydney and Sandy go through the Pete Wilson presidential drill.

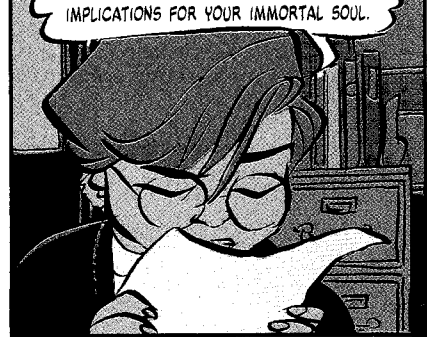


GOVERNOR WILSON, WE'VE BEEN TRACKING LIKELY NEW YORK VOTERS ABOUT YOUR EXPLORATORY TRIP OUT HERE A COUPLE OF WEEKS AGO, AND THE GOOD NEWS IS THAT, AS OF YESTERDAY, VIRTUALLY NO ONE REMEMBERS IT.



WE GOT LUCKY—LETTERMAN WAS ON VACATION.

WE HAVE A COUPLE SUGGESTIONS FOR YOUR NEXT TRIP, BASED ON LOCAL DEMOGRAPHICS— AND, I HASTEN TO ADD, MADE WITHOUT CONSIDERATION TO THE IMPLICATIONS FOR YOUR IMMORTAL SOUL.



FIRST, WHEN YOU TALK ABOUT IMMIGRANTS OUT HERE— PARTICULARLY WHEN YOU TALK ABOUT THINGS LIKE DENYING THEM CONSTITUTIONAL RIGHTS AND WHAT HAVE YOU— YOU'VE GOT TO REALIZE THAT A LOT OF NEW YORKERS ARE IMMIGRANTS.



IT'S THAT DARNED STATUE OF LIBERTY! THEY SEE IT EVERY DAY! IT GIVES THEM IDEAS!



THE POINT IS, THE WORD "IMMIGRANT" ACTUALLY HAS SOME POSITIVE ASSOCIATIONS OUT HERE, SO—



THEN WHAT IF I JUST SAY WETBA—

WE'RE SUGGESTING IMMIGRANTES.

TWO. YOUR CALL FOR QUICK 'N' EASY EXECUTIONS PLAYS PRETTY WELL, BUT TO AVOID A JACKBOOT SPIN, WE WERE HOPING TO POSITION A CANDIDATE TO THE RIGHT FOR YOU TO MODERATE AGAINST.



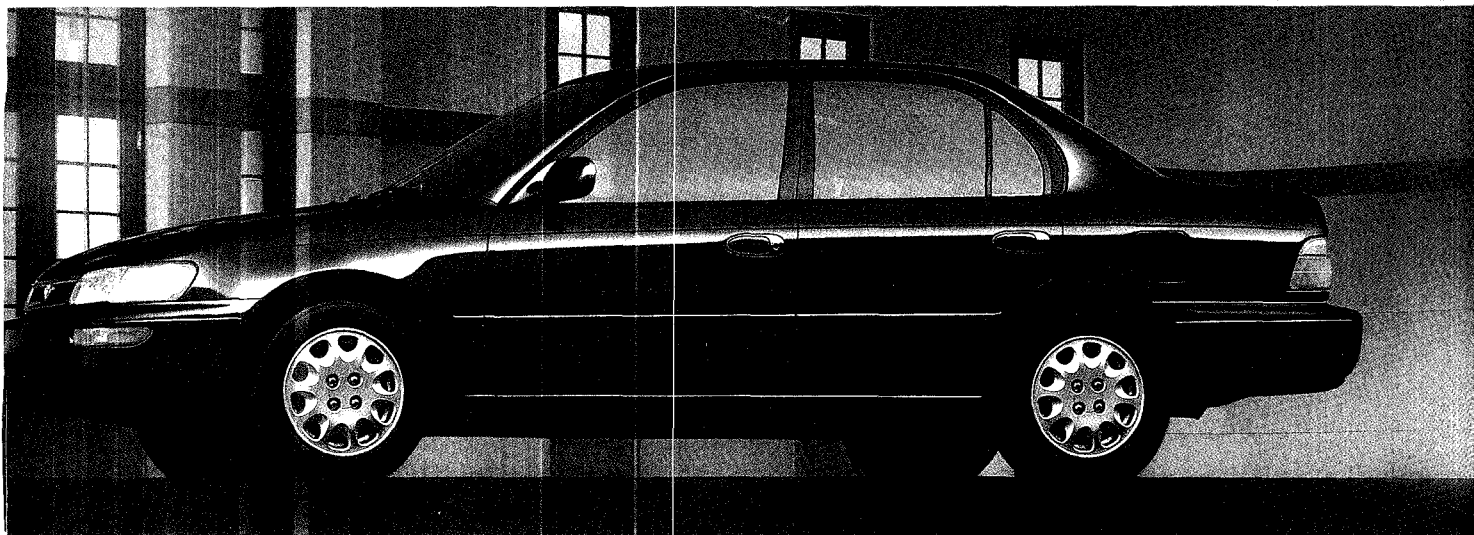
SO WE'VE GOTTEN BUCHANAN TO GO ON RECORD WITH HIS SUPPORT FOR ROVING ANTI-CRIME DEATH SQUADS....



HEY, THAT WAS GOING TO BE MY ISSUE!

AND IT WILL BE— AT THE CONVENTION!

G.O.P.S.



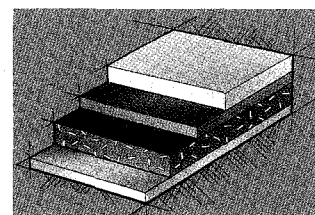
COROLLA. Where
PROMISES are kept.
And new ones
MADE every day.



A computerized operations system constantly monitors engine functions.

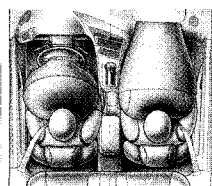
For over twenty-five years, Corolla
has EARNED a REPUTATION
for consistently DELIVERING on the
many PROMISES it has made.

Promises to perform day in, day out.



Sound-dampening asphalt and steel sheets are sandwiched together to help minimize vibration and noise.

Today, Corolla is busy making NEW promises. With TECHNOLOGICAL systems that range from ADVANCED safety features to sound-dampening materials that REDUCE interior noise levels to a quiet hush.



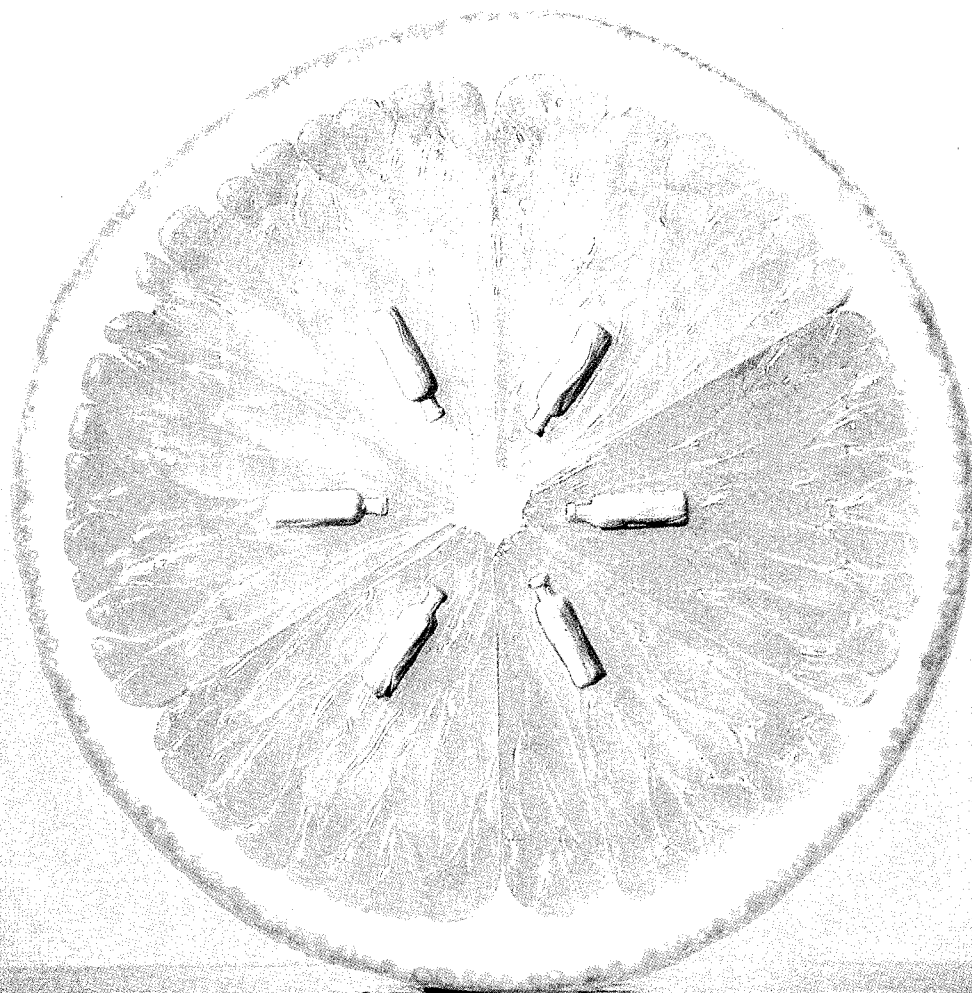
*Both driver and front-passenger air bags are standard.**

The 1995 Toyota Corolla. It's the promise of something new, backed up by a HERITAGE of promises kept. And RECOGNIZED around the world as the BENCHMARK of QUALITY.

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*To help avoid serious injury, always wear your seatbelt. Driver and front-passenger air bags are a supplemental restraint only.



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